

THE Moving Picture World

The only Weekly Newspaper in America Devoted to the Interests of
All Manufacturers and Operators of Animated Photographs
and Cinematograph Projection, Illustrated Songs, Vocalists,
Lantern Lecturers and Lantern Slide Makers.

PUBLISHED BY
THE WORLD PHOTOGRAPHIC PUBLISHING COMPANY, 361 BROADWAY, NEW YORK

Vol. 1., No. 31.

October 5, 1907

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The World Photographic Publishing Company, New York.

ALFRED H. SAUNDERS, Editor.

J. P. Chalmers, Associate Editor and Business Manager.

Vol. 1.,

OCTOBER 5th

No. 31.

SUBSCRIPTION: \$2.00 per year. Post free in the United States, Mexico, Hawaii, Porto Rico and the Philippine Islands.

CANADA AND FOREIGN COUNTRIES: \$2.50 per year.

All communications should be addressed to P. O. BOX 450, NEW YORK CITY.

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HELPS AND HINTS.

A Dodge for Manufacturers.

The writing of a title before the eyes of the audience is not novel perhaps, but the method here described for the making of a film, which will give this effect upon the screen is new; and, as it involves but very simple appliances to make, the idea should be of some value to the trade. A light-tight box E is provided with a hole at G through which the lens of a kinematograph camera can be inserted. A mirror F is placed at an angle of 45 degrees in relation to the optical axis of the lens. At the top of the box the end is left open and a recess is made to receive the glass plate at D and C. This plate, which is also shown in Fig. 2, forms the original title slide from which the film picture is copied. To prepare the title, soot is precipitated upon one surface of the glass by smoking it over a candle or oil lamp. The wording should be carefully done and written in reverse order, like the word "novel" on Fig. 2. By giving the title a second but thinner coating of soot, solid effects may be given to the lettering. When the title is finished thus far, the opposite side of the glass is densely sooted. It is now laid in the groove of the box, with the title downwards, at C, and the last coating of soot upwards, at D. The operation of copying is now carried out in the open air, with the object of getting a sky-light. The camera having been adjusted, and the title-slide placed in position, simultaneously with the operating of the camera, an assistant rubs off the soot from the surface D, and in doing so allows the sky-light to penetrate the lettering on the under surface, at C. Care should be taken to rub off the soot in the order of the lettering. The finished positive film, when projected in the usual manner, will present the white lettering upon the screen,

as each letter becomes cleared; it will thus appear as though the title was being written each time the film is passed through the projecting machine. The object of

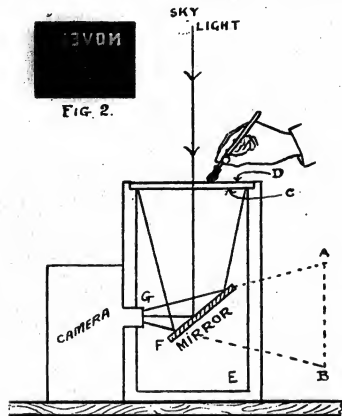


FIG. 1.

having the title slide in a horizontal position when making the film is to facilitate the work of removing the soot, and also to obtain a sky-light.

The appliance is equally suited for the production of lightning sketches. Manufacturers desiring to make one should commission an artist to make his caricatures (say of parliamentary celebrities) upon sooted glasses measuring about 12 inches by 9 inches, and such productions should be protected by a cover glass, thin strips of cardboard being placed round the edges to keep the sooted surface from coming into contact with the inner surface of the cover glass. Both should then be bound up after the manner of an ordinary lantern slide. With a set of these drawings the maker is equipped with all that is necessary for some very successful films. He should use the apparatus as already described. The outer surface of the bound-up picture is sooted as already described. In removing the soot as shown in the figure the drawing becomes revealed to the camera lens, and when the film is projected upon a screen it will appear that the drawing or caricature is being executed by the artist for the first time. It is obvious that the speed at which the drawing appears to be made can be regulated to any desired extent, and accuracy of drawing is a foregone conclusion.—*Kinematograph and Lantern Weekly*.

A RebuKe. Is It Deserved?

Cheap lessons in crime, constituting a thorough and modern course embracing all of the vices most dangerous to society, are being given every afternoon and night in nearly a score of schools of crime in Los Angeles.

The pupils, every one of whom is an enthusiastic and earnest student, comprise young boys and men, the majority of whom belong to the poorer classes among the city's foreign element. Most of them possess hereditary vicious instincts, which make them apt pupils. In many of them the criminal sense is already acute and only needs the slightest suggestion to stimulate it.

Crime is being taught in nearly every one of the moving picture

theaters in Los Angeles.

The price of the lessons often is five cents and never more than ten cents. This sum admits the student to one performance. Among the subjects in the curriculum are train robbery, bank robbery, plain burglary, highway robbery, assault, confidence game, murder, intrigue, suicide, forgery and simple theft. At any performance in almost any of the many little cheap theaters one may see one or more of these crimes made the subject of a short realistic drama.

For instance: A picture that went the rounds of the theaters recently showed a man seated at a table in a beet garden. A woman seats herself across from him. By pointing across the room she distracts his attention from the glass of liquor he is drinking and while his head is turned drops a powder into it.

He drinks the liquor and in a short time shows signs of distress. He rises from the table and staggers away, the woman following him.

A street scene is shown. The man reeling from side to side staggers along with the woman supporting him. At the corner she makes a signal and then turns the man into an alley. Another man crosses the street, enters the alley and calmly goes through the pockets of the woman's companion, who is now unconscious. The woman stands by and watches to see that no one interrupts. This is only a short portion of the particular picture. The rest is all of the same plane. Others show other crimes and all of them are intensely realistic.

That is what makes them so great a menace to society. The commission of the crime is portrayed so faithfully that it is as if one were to witness it in real life.

Japanese and Cholos are among the principal patrons of these places. They watch every picture eagerly.

Until the council recently passed an ordinance prohibiting any child under 14 years of age from attending a theater without a adult escort, boys from 6 years up were among the most frequent patrons, and every audience contained a large number of little girls of the same age. The new ordinance barred these out, but there is nothing to prohibit children above 14 years from attending, and there is a question if their minds are not in a state more susceptible to the influence of the pictures than when they are younger.

The attention of city officials, particularly the police, has been called to these theaters, but they say they are powerless to close them or to prevent the exhibition of crime pictures. Heretofore it has been impossible to find a legal method of regulating them. Now, however, the city of Hewitt may be able to do so. They are now drawing an ordinance that will modify, if not suppress, the evil. He is studying the legal questions that are involved and may soon be able to present some plan to the city council.

NICKEL MADNESS.

In some vaudeville houses you may watch a diversity of performances four hours for so humble a price as 10 cents, provided you are willing to sit among the rafters. Yet the roof bleachers were never so popular or profitable as the tiny show places that have fostered the nickel madness. An eloquent plea has been made for these humble resorts by many "friends of the people." They offered harmless diversion for the poor. They were educational, amusing and they were broadening. They revealed the universe to the unsophisticated. The variety of skipping, dancing, flashing and marching pictures was without limit. For 5 cents you were admitted to the realms of the primitive; you might witness the celebration of a pontifical mass, St. Peter's; Kaiser Wilhelm would prance before you, review his Uhlans. Yes, and even more surprising, you were offered modern conception of Washington crossing the Delaware "acted out by a trained group of actors." Under the persuasive force of such arguments, was it strange that alerms befriended the nickelodeon man and gave impetus to the craze?

The chief argument against them was that they corrupted the young. Children of any size who could transport a nickel to the cashier's booth were welcomed. Furthermore, undesirable elements of many kinds haunted them. Pickpockets found them splendidly convenient, for the lights were always cut off when the picture machine was focused on the canvas. There is no doubt also the fact that many rogues and rascals obtained licenses to set up these little show places merely as snares and traps. There were many who thought they had sufficient pull to defy decency in the choice of their slides. Proprietors were said to work in glove with lawbreakers. Some were accused of wantonly signs to corrupt young girls. Police Commissioner Bingham, New York, has denounced the nickel madness as pernicious, demoralizing, and a direct menace to the young.

If you happen to be an outlaw you may learn many more lessons from these brief moving picture performances, for most of the slides offer you a quick flash of melodrama in which the villain and criminal are always getting the worst of it. Pa-

suits of malefactors are by far the most popular of all nickel dramas. You may see snatches of burglar and an infrequent variety of criminals hunted by the police and the mob in almost any nickel you have the curiosity to visit. The scenes of these thrilling chases occur in every quarter of the globe, from Cape Town to Medicine Hat. The speed with which pursuer and pursued run is marvelous. Never are you cheated by a mere sprint or straightaway flight of a few blocks. The men who "fake" these moving pictures seem impelled by a moral obligation to give their patrons their full nickel's worth. I have seen a dozen of these kinoscope fugitives run at least 40 miles before they collided with a fat woman carrying an umbrella, who promptly sat on them and held them for the puffing constabulary. It is in such climaxes as these that the nickel delirium rises to its full height. Young and old follow the spectacular course of the fleeing culprit breathlessly. They have seen him strike a pretty young woman and tear her chain-purse from her hand. Of course it is in broad daylight and in full view of the populace. Then in about one-eighth of a second he is off like the wind, the mob is at his heels. In a quarter of a second a half-dozen policemen have joined in the precipitate rush. Is it any wonder that the lovers of melodrama are delighted? And is it not possible that the pickpockets in the audience are laughing in their sleeves and getting a prodigious amount of fun out of it?

Of course the proprietors of the nickels and nickelodeons make as much capital out of suggestiveness as possible, but it rarely goes beyond a hint or a lure. For instance, you will come to a little hole in the wall before which there is an ornate sign bearing the legend:

FRESH FROM PARIS

Very Naughty

Should this catch the eye of a Comstock he would immediately enter the place to gather evidence. But he would never apply for a warrant. He would find "very naughty" boys playing pranks on a Paris street—annoying blind men, tripping up gendarmes, and amusing himself by every antic the ingenuity of the Paris street gamin can conceive. This fraud on the prurient, as it might be called, is very common, and it has led a great many people, who derive their impressions from a glance at externals, to conclude that the place really is a menace to morals. You will hear and see much worse in some high-priced theaters than in these moving-picture show places.

In some of the crowded quarters of the city the nickelset is cropping up almost as thickly as the saloons, and if the nickel delirium continues to maintain its hold there will be, in a few years, more of these cheap show places really a menace to morals. In one place I visited, a band of pirates were whirled through a maze of hair-raising adventures that could not have occurred in a home of melodrama in less than two hours.—Barton W. Currie in *Harper's Weekly*.

We are in a position to deny specifically the report current in local trade circles for the past few weeks that Mr. Nicholas Power had retired from the moving picture business. This report sprang probably from the incorporation of the Nicholas Power Company, on August 1, to carry on the business previously carried by Mr. Power individually. The incorporation of the business is, however, not to be regarded as indicating any intention on Mr. Power's part to retire. On the contrary, Mr. Power retains the control of the company and all its policies are framed with his co-operation and approval. The formation of the Nicholas Power Company was determined upon for the purpose of handling, to better advantage, the very large demand for Power's Cameragraph and leave Mr. Power free from the responsibilities of active management of the business, so as to afford him opportunity to develop some improvements in moving picture apparatus upon which he has been at work for some time past. The nature of these improvements was not disclosed, as Mr. Power said his experiments had not been completed and discussion would be premature. We gathered, however, that the experiments were on decidedly novel lines and may result in some wide departures from the accepted moving picture practice of to-day. Another cause for the rumor may be the absence of the Misses Power from the office. The Trade knows how well and faithfully they served their father in this capacity, leaving him free to attend to his experiments and to spend his leisure time as he chose. Above arrangements were completed, it left them free to take a well-earned vacation, which they are utilizing by touring the States. At time of writing they are at Seattle and journey from there to Arizona, San Francisco, Los Angeles, etc., expecting to return about November 15.

We have still a few articles in type but are compelled to leave them out for want of space.

News of the Nickolets.

Will C. Barker, of the Warwick Trading Company, London, England, is over and we spent a delightful time together last Friday and Saturday. Mr. Barker has interviewed the trade in New York and gathered some very good impressions of the conditions. Saturday night he left for Canada, where he expects to stay for two or three weeks, returning to New York for a week or two to complete the work of his mission. Any letters addressed to him care our office will be handed to him on his return here.

THE ELMENDORF LECTURES.

Those who attended the course of lectures given last season by Mr. Dwight L. Elmendorf will be glad to learn that he will present an All-American series during the Fall and Winter.

The first lecture will be on that most interesting of subjects, "Panama," and will be profusely illustrated not only with most exquisite colored views, but also with motion pictures taken personally by Mr. Elmendorf and showing this gigantic work actually in progress.

The other lectures of the course are "Old Mexico," "The Grand Canon," "The Pacific Coast," and "Yellowstone Park."

East Northern avenue, Bessemer, Col., is to have a moving picture show soon. J. H. Roitz is fitting up a theater in his new building at the corner of Eiler and East Northern avenues and will put on the first show about October 1. The theater will have seating room for about 150 people.

Our Philadelphia correspondent sends the following:

The number of stores on Market street that are being altered into moving picture establishments is assuming such proportions that the merchants along that thoroughfare are considering the advisability of forming an organization that will institute proceedings in order to determine if such places of amusement cannot be certain restrictions. As matters now stand there is absolutely no law under which the places can be taxed as theaters are, although the proprietors of some of them have taken out licenses as mercantile establishments.

The merchants' objections to the picture shows is that they cheapen the street, and that the unusual number of them is one of the prime causes of the increased rentals on Market street. These places can readily pay rents running from \$10.00 to \$25.00 a year. The latter sum is paid for a corner store. Business men claim that no retail store can pay such rentals and live, and as these places are springing up so rapidly there is no prospect for a year or two of rentals becoming lower.

Theater managers feel that the failure of the city authorities properly to restrict the picture shows is decidedly unfair to them. Theatrical licenses cost \$500 a year, and in addition the building laws in regard to the erection of theaters are so absolutely rigid in regard to the use of expensive materials that the cost of construction is more expensive than any other kind of a building. Politics, it is claimed, are largely responsible for the failure of the Police Bureau to take any action in regard to these places, many of which are poorly equipped with exits. In case of a fire or panic at some of them the danger of loss to life and limb would be very great.

At the last session of the Legislature a bill was introduced to license such establishments with restrictions as to their construction. There was every prospect of the bill passing, but the same political influence that was effective in the city was sufficiently potent to have the bill smothered in committee.

There are at present 12 moving picture establishments on Market street between Eighth and Juniper. In addition to these leases have recently been negotiated for three more, with the prospects that as long as the public demands this form of amusement and stores become vacant, owing to business men being unable to pay the big rentals demanded, more such establishments will open up.

The locations of the places now on Market street are the southeast corner of Eighth street, No. 835, the northwest corner of Ninth street, Nos. 915, 923, 926, 938, 1111, 1203, 1215, 1311 and 1310 Market street. These places are paying a yearly rental of from \$200 to \$500 and occupy some of the most desirable business locations on that street.

S. Lubin, of this city, has just gained possession of the Park Theater, Brooklyn, N. Y., and will use the house in the chain of amusement places under his control. The Park was formerly under the management of Colonel William E. Sinn, but since

September 2, of this year, has been used for vaudeville attractions. The Shertons were the most recent lessees. Lubin gains immediate possession of the house and he will have it extensively altered before he opens it on October 21 with his new style of entertainment.

 "The Hippodrome," a moving picture theater recently built for Morris J. Beck at 942 State street, New Haven, Conn., was broken into last week and \$71 in cash, together with some lenses used for the lantern, stolen. The police have been working on the case, but as yet, have made no arrests.

 Beatrice, Neb.—The "Crystal" and "Unome" electric theaters were opened up here last week. With the "Lyric" and the aforesaid theaters Beatrice now has three moving picture shows, and all seem to be doing a good business.

 M. N. Goodrich and A. Sergeant of Oneonta, have rented Firemen's Hall, Cooperstown, N. Y., for an indefinite period for a moving picture entertainment every night.

 St. Louis, Mo.—The Fire Department was summoned twice last week on account of burning moving picture machines. At 501 Elm street, in the picture show conducted by John Golden, the electric wires set fire to the films, the blaze causing a stampede of the audience to the doors. The loss amounted to \$150.

Shortly before this the machine in the show of George Mills, at 1413 Market street, caught fire and caused the hurried exit of the audience. The damage there was \$100. Electric wires also caused this fire.

[Did these machines have fire proof take-ups and shutters? If not, why not?—Ed.]

 The Brooklyn, N. Y., Court of Special Sessions decided Sept. 23 that no more moving picture shows will be allowed in Brownsville on Sunday. On the complaint of Capt. Reynolds, Louis Cohen, of the Garden Moving Picture Arcade, on Pitkin avenue, near Watkins street, was convicted and fined \$10 for running a Sunday show. After the fine was imposed the court instructed the captain to rearrest Cohen any Sunday that he "dared to open his amusement place."

 The Bangor, Me., Amusement and Bowling Company organized was a coterie of conservative business men behind it, and having as an active head Manager Harmon of the Bangor Bowling academy.

They have looked over the field carefully and they have drawn certain conclusions after much figuring. And they are satisfied that Bangor is hungering for entertainment of the best sort. With that end in view they have formed their corporation, have sold their stock in their own limited circle, and will prepare immediately to do a little magic with old Union hall.

In this room, which will be a hundred feet long and forty feet wide, they will have a vaudeville and moving picture theater. The entertainment will be continuous.

They hope to have the new theater open in a couple of months, although much work must be done in the meantime—the altering of the roof, arranging for entrances and exits and retiring rooms, installing a new lighting system and building a stage and its accessories.

The entire front of the hall as it is at present will be torn away, and with the alterations necessary on the roof there will be little left of the original but the frame.

Some idea of the extent of the changes may be given in the fact that it is planned to expend between \$8,000 and \$10,000 in alterations to the building alone.

 Trenton, N. J.—Judge George W. Macpherson, in the City District Court September 23, heard the case of Peter E. Wurflein against C. Fred Ruhlman, involving the ownership of several films for moving pictures and also the business relations between the two principals to the success in the moving picture business. After the evidence was all in Judge Macpherson held that it had been shown that the films had a value above \$300, the limit in this court, and he, therefore, ruled that he had no jurisdiction. This threw the case out of court. Mr. Wurflein stated that he would carry the case to another court.

Mr. Wurflein replevined the films, which were in possession of Ruhlman, claiming they were his property. According to the testimony of the claimant Ruhlman was merely employed to look after the business and had no right to retain possession of the films. Ruhlman's defense was that he was a partner of Wurflein and therefore had a right to hold the films.

It was shown that Wurflein had paid Ruhlman certain sums since April, which the latter claimed were on account of the al-

leged partnership agreement. The complainant held these were payments on account of wages.

Moving picture manufacturers and nickelodeon managers and operators in this vicinity are watching with great interest the suit for seven reels of moving pictures including the Pathe "Life of Christ," instituted by P. E. Wurflein, an old-time amusement manager and proprietor of the International Moving Picture Company, against C. Fred Ruhlman, formerly operator for S. Lubin and Riley-Woods Burlesque show.

According to the testimony in the City District Court Mr. Wurflein secured Mr. Ruhlman to work on a percentage and guarantee and when the owner of the show decided to end up the affairs of the company, Mr. Ruhlman took all of the films to a Philadelphia rental house and deposited them; he now refuses to give them up and claims that they are his property, because the films were purchased by him, Mr. Ruhlman, and that the bill of sale was made out to Mr. Ruhlman. Ruhlman admitted that the money was given to him by Wurflein but claimed that it was only advanced and that the films belong to the operator, instead of the owner.

Wurflein, in an interview, stated that if an operator could claim property because he purchased it with money given him by the owner of any show, then the owners of picture shows had better order direct and get their own films. Mr. Ruhlman was sent from Trenton to Philadelphia for all films weekly and in that manner secured a bill of sale on the films from S. Lubin. Mr. Lubin is in a peculiar position, as Wurflein says he will sue him for moneys received, as all checks were made payable to S. Lubin by Mr. Wurflein. The film renting firm is also threatened with a criminal warrant for receiving stolen goods. The case was nonsuited in the City District Court Monday, owing to the amount involved being greater than the jurisdiction of the court. Mr. Ruhlman has left the city and his whereabouts is unknown to the complainant.

 Houston, Sept. 25.—Texas, its wonders, pleasures and industrial life, will be revealed to the people of the trans-Mississippi States this Winter by a series of lectures, illustrated with moving pictures, to be given by Gilbert McClurg, one of the best known men on the lecture platform. The moving pictures are now being taken.

Mr. McClurg has been engaged to deliver these lectures by the Rock Island-Frisco system of railroads in Texas, but the lectures will be broad in their scope and will cover every section of the State, not being confined to the location through which these lines pass. As a means of bringing Texas to the attention of a large number of intelligent citizens of the country, the lectures will prove effective.

The series of moving pictures are being taken by W. N. Selig, the head of the Selig Polyscope Company, one of the largest concerns of its kind in the country. Mr. Selig is being assisted in this work by J. C. Bonnell, of Houston, one of the industrial agents under J. Sebastian, passenger traffic manager of the Rock Island system.

The first pictures in Texas were taken at the mills of the Kirby Lumber Company at Bessant. Some fine moving pictures were secured of the methods of handling logs and the work in the saw mills. Mr. Selig declaring the sight to be one of the most interesting he has ever witnessed.

The Polyscope man spent Friday at Galveston. At the pier of the North German Lloyd, moving pictures were taken of a ship entering the port, the landing of the immigrant and other features. Then views were also had of the loading and sailing of vessels for other ports.

Mr. Selig spent Saturday in Houston, departing for Brownsville. Under the guidance of H. W. Taylor of Brownsville, the moving picture artist will take some motion photographs of catching tarpon at the Tarpon Hotel, the life saving crew and the lighthouse at Point Isabel, the station farthest south in the United States, will also be the subject of moving pictures.

While Mr. Selig and his machine are at Brownsville Mr. Bonnell will be on the cotton plantation of Dr. H. S. Dew at Dawalt, five miles south of Sugarland, on the Sugarland Railway, where a typical cotton plantation scene will come under the keen observation of the photographic lens. Mr. Bonnell said that Dr. Dew has some land which will produce a bale to the acre and that 60 per cent. of the staple will be ready for picking when the pictures are taken Wednesday. Every phase of the industry, from the picking to the marketing of cotton will be shown and to add to the entertainment features, a salient point in making lectures interesting, the amusement of negroes on the plantation will be reproduced in life pictures.

 Washington, N. J., has finally fallen a victim to the moving picture craze, just as have all the cities and larger towns. There

are two places in operation here now, besides the pictures that are shown at Silver Spring Forest by the trolley company.

There hasn't been a craze in years for the moving pictures so widespread as moving pictures. As a whole, these pictures are entertaining and instructive and the cheapness with which they are exhibited is responsible for their popularity. There never has been a time when a person could get so much entertainment for a nickel, which is the prevailing price of admission to most moving picture theaters.

Many enterprising men who got into the business early have made a lot of money out of these cheap shows. It is less than a year since a Trenton concern opened a place in Easton and I'm told that the owners have already made some six or eight thousand dollars. Now there are four of these places in Easton and each is doing a big business, with no indications of a slump in patronage.

Changes of pictures are given three times a week, the films being rented from the makers. The rental of films, with changes three times a week, is a costly item, the rental charges being in the neighborhood of \$50 a week. Yet the demand all over the country is so great that the makers of the films cannot begin to meet the demands.

The original moving picture house in Easton is owned and operated by a Trenton company. This company is the same one that has just opened up the Bijou in Washington. It has 28 of these small theaters in operation throughout New Jersey and Eastern Pennsylvania. Some of them are big paying ventures. A Pittsburg man has one place which is said to bring him a profit of a thousand dollars a day. This is a good deal of money to net out of a five-cent admission fee.

Yet the business is a venture some one. The same company that opened the moving picture show in the opera house building in Easton tried to do business in Reading and failed. This is a much larger city than Easton, but the people didn't take hold as might be expected. A similar failure is also reported at Allentown. A place in Morristown, population 12,000, also had to close.

On the other hand, a big business is being done by men who opened places at Dover, Stroudsburg and Bangor, much smaller towns. The question is: Can the business be run with profit in Washington? Also, can it support two places?

There is one strong drawback. There is no day business here and the money has to be taken in between the hours of seven and ten in the evening. It takes a good many five-cent pieces to run into much money and our town picture men find it difficult to accommodate many people within the short period of three hours.

So far there has been no report from any quarter that moving pictures are unclean or unbecoming.

In Washington, D. C., Capt. G. H. Williams, of the First regiment, in a letter to Maj. Sylvester, calls attention to the character of Sunday entertainments given under the title of "sacred concerts" at several of the local theaters. "There appears," said he, "to be an effort to add vaudeville features to these attractions, where before the programme consisted only of motion pictures and stereoscopic pictures and illustrated songs. Unfavorable comment is thus caused on the part of those who desire a strict Sabbath observance, and evidently something should be done to check the growing tendency to extend the character of the Sunday offerings referred to."

As the regulations relating to Sunday performances are directed entirely to indecent language, songs, or actions in the common acceptance of the term, the corporation counsel has been directed, upon recommendation of Commissioner West, to define the extent of the Commissioners' authority in the premises.

Robert Bonine, son of photographer R. A. Bonine of 1611 seventeenth avenue, Altoona, Pa., left on his fourth tour of the world. He is employed by the government in making moving picture photographs in different countries. From San Francisco he will sail for Jamaica and thence to China, completing his trip around the world at the Panama Canal. Several weeks ago he gave an exhibition of the pictures he had taken some time ago of the Panama canal at different stages of its construction. The exhibition was given in Washington and was witnessed by government officials.

The Brooklyn, N. Y., Picture Machine Operators, Vaudeville Actors and Musicians' Protective and Benevolent Association held their regular meeting Monday at Triangle Hall, Halsey street and Broadway, and after the routine business was disposed of, gave a vaudeville entertainment. Refreshments were also served.

Among those who appeared were Charles Tobias, the character impersonator and impromptu poet; Miss Powers, vocalist; the

Warren Brothers, sketch artists; Roberts, the magician; Miss Lillian Burke, operatic vocalist; Robert Mondes, monologist; Robinson and Rawson, songs and dances; Allen Warren, singer; Bertram Warren, in Shakespearean delineations; Lou Kubelka and William Dierlam, in comedy. Music was furnished by the Cedar Cliff Band, under the direction of R. C. George.

FIVE CENT MOVING PICTURE THEATERS PROVE EXCEEDINGLY POPULAR.

Nickel madness is a term applied to the amazing popularity attained during the last year or so by the five-cent moving picture theater. Tied as an experiment, this new form of entertainment is making a fortune for its projectors. Crusades have been organized against them, and they have been denounced as vicious and demoralizing, yet they have flourished wonderfully and are continually increasing.

New York is no exception to the rule. They are to be found with pretentious fronts in Broadway. In the Bowery and through the East Side they are almost omnipresent. Dozens of them are exceedingly popular in Brooklyn. They are springing up in the shady places of Queens, and down on Staten Island they are to be found in the most unexpected bosky dells, or rising in little rakish shacks on the mosquito flats. They have even invaded nearby Jersey cities. In the last year two hundred licenses have been granted by the city authorities for these amusement resorts in the Borough of Manhattan alone, and it is said that 200,000 people a day contribute to their support through the city.

The popularity of these cheap amusement places, even with the foreign born population, says Barton W. Currie in a recent number of "Harper's Weekly," "is not to be wondered at. The newly arrived immigrant is appealed to directly without any circumlocution. The child whose intelligence is just awakening and the doddering old man seem to be on an equal footing of enjoyment in the stuffy little box-like theaters."

One reason for the popularity of the moving pictures shows is their cheapness. There is nothing singularly novel in the idea, but for a modest outlay the outfit can be housed in a narrow store, or in a shack, and even in the rear yard of a tenement, provided there is an available hallway that can be turned into a front on a well-used street. These shacks and shops are crowded with as many chairs as they will hold and the populace is welcomed or, rather, hailed, by a huge megaphone horn and lurid placards. The price of admission for a fifteen or twenty-minute show is only five cents.

In one street in Harlem the writer counted as many as five to a block, and each one of them was capable of showing to one thousand people an hour. That is, they have a seating capacity of about two hundred and fifty, and give four shows an hour. Others are so small that only fifty at a time can be jammed into the narrow area. They run from early morning until midnight, and their megaphones are barking before the milkman has made his rounds.

In some neighborhoods nickette theater parties are in vogue. A party will set out on what might be called a moving picture debut, making the round of all the tawdry little show places in the district between the hours of 8 and 11 o'clock at night, at a total cost of, say, 30 cents each. They will tell you afterward that they were not bored for a minute during the entire evening. Everything they saw had plenty of action in it. Melodrama is served hot, and at a pace the Bowery theaters can never follow. The makers of the pictures employ great troupes of actors. Men with vivid imaginations are employed to think up new acts. Their minds must be as fertile as the mental soil of the dime novelist, for the sets of pictures have to be changed every other day.

"The French seem to be masters in this new field," asserts Mr. Currie. "The writers of feuilletons have evidently branched into the business, for the continued story moving picture has come into existence. You get the same characters again and again, battling on the edges of precipitous cliffs, struggling in a lighthouse tower, sleuthing criminals in a Arabian suburb, tracking kidnapped children through dense forests, and pouncing upon would-be assassins with the dagger poised. Also you are introduced to the grotesque and the comique. Thousands of dwellers along the Bowery are learning to roar at French buffoonery, and the gendarme is growing as familiar to them as the 'copper on the beat.'"—N. Y. Tribune.

UNADULTERATED FAKES.

Does any intelligent person who has visited the picturesque regions of the Bavarian Alps and who, traversing the country road from Oberau to the little village of Ober-Ammergau, has

witnessed the Passion Play as there presented, believe for an instant that the alleged moving-picture representations of that play, which are being exploited all over the United States, are what is claimed for them?

Certainly not.

Does any intelligent person, whether he has traveled extensively or not, believe that the motion pictures claiming to represent royal functions in which King Edward and his Queen are participants are authentic?

Certainly not.

Why not? Because the citizens of Ober-Ammergau are too sincerely devout in their religious appreciation of the great drama which they enact and too jealous of the commercial value of that event, and their exclusive right to all that is represented by that value, to permit any picture-making corporation to trespass in any such fashion upon their inherited and novel source of income. Because the royal dignity of the heads of the British government would not, at any price or consideration, allow itself to become so common a property.

The immaculate impudence of the showmen who advertise authentic representations of either the Passion Play or any other important function presenting the chief dignitaries of any of the leading empires of Europe is incomparable. All such pictures are, pure and simple, theatrical fakes in which the actors and actresses, costumed, property men, stage machinists and scene painters are the essential factors; and the only legitimate manner in which to announce or advertise such attractions is to declare frankly that they are theatrical illustrations, minus the oral and musical accessories.

"What's the harm?" asks someone, "so long as nobody believes that these presentations illustrate the real thing?" And the enquiry reveals the harm: There are thousands of people in Grand Rapids who are firm in their belief that they have witnessed absolutely accurate and adequate representations of the Passion Play which were photographed from nature—the real Ober-Ammergau edition—when they have merely been deceived by a clumsy and wholly insufficient fake. And all over the country in hundreds of moving picture shows the Passion Play films are being exhibited with obligate lectures (?), delivered by gentlemen of the showmen, who themselves believe they are talking to a time-honored and universally-respected topic unflinched by cheap pretense and misrepresentations.

There are few men more easily imposed upon by those who are seeking "easy ones" than are the clergymen, when the interests of some enterprise alleged to bear direct and correct relation to some phase of the Sacred Scriptures is concerned. The Agony in the Garden, the Crucifixion and this Resurrection have long been favorite topics of the faking showmen, who exhibit these daubs alone at the end of a long black vista, with rows of lights around the four edges of the picture, and all concentrated upon the works of art (?) painted for just such displays. And churches, pastors and Y. M. C. A. organizations have time and again been wheedled into lending their influence—for a percentage of the receipts—toward creating patronage.

Such things are, so far as the exhibitors are concerned, bad enough, but they are not nearly so reprehensible as are the Passion Play fakes referred to. And, indeed, a large proportion of the moving pictures in the five-cent theaters, so-called, should be prohibited from exhibition as dangerous to public morals and individual well-being. Moreover, it is the practice in many of the large cities to detail policemen to special duty as censors at such places of entertainment to aid in preventing the exhibition of these immoral illustrations and such other pictures as come under the charge of obtaining money under false pretense.—Michigan Tradesman.

NEW INCORPORATIONS.

The Interstate Amusement Company, Inc., has filed a certificate of incorporation with the recorder of deeds. The company proposes to engage in the general amusement business, including the exhibition of all sorts of moving and stationary pictures. The capital stock is placed at \$10,000 and the incorporators are Jefferson G. Thalfaker, R. Golden Donaldson, John A. Holmes, Sidney Bieber and Louis J. Simons.

Empire Vaudeville Co., Cohoes, N. Y.; moving pictures, theatricals, etc.; capital, \$10,000. Incorporators: Michael T. O'Brien and Henry T. O'Brien, Cohoes, N. Y.; Michael J. Duffy, Troy, N. Y.

Aerial Amusement Company, N. J., to install aerial illusions and moving pictures; capital, \$100,000.

EASY PREPARATION OF HYDROGEN.

Lanternists and enlargers now frequently use compressed hydrogen (or coal gas as a substitute) in producing the limelight,

but Dr. Jaubert now urges "hydrolith," or hydride of calcium as a source of hydrogen, the gas being evolved when the compound comes in contact with water, a portable apparatus comparable to an acetylene generator being used. One kilogram of calcium hydride evolves over a thousand litres of hydrogen. The manufacture of hydrolith comprises the preparation of metallic calcium and the combination of the metal with hydrogen. The metal is obtained by the electrolysis of fused calcium chloride and the hydrolith is prepared by exposing the metallic calcium to a current of hydrogen in horizontal retorts heated to a high temperature in a suitable furnace. Both calcium and hydrogen can be produced so cheaply that the price of hydrolith is not prohibitive.

UNIQUE MOVING PICTURE EXHIBITION TRAVERSED PRINCIPAL STREETS.

While great numbers of people of Stranton, Pa., thronged the central city during the pleasant weather an automobile carrying moving pictures, stereopticon views and business announcements attracted considerable attention. While the float moved gracefully along projecting select views on the large screen, it received loud applause. Stops were made at prominent places where a great many people viewed the exhibit.

Correspondence.

A PROTEST AND A GUARANTEE.

Editor MOVING PICTURE WORLD:

Dear Sir.—Information comes to us that we are importing films purporting to be dukes of a French manufacturer. We hereby emphatically deny it, and wish to inform our numerous customers and the trade generally that they may have no hesitation in using the films of the Society Italian Cines, who are original manufacturers, while other firms may be pirating from them. We guarantee our films to be original, and we will be pleased to publish the many letters which compliment us on the films of the Society Italian Cines.

Yours truly,
CHAS. E. DRESSLER.

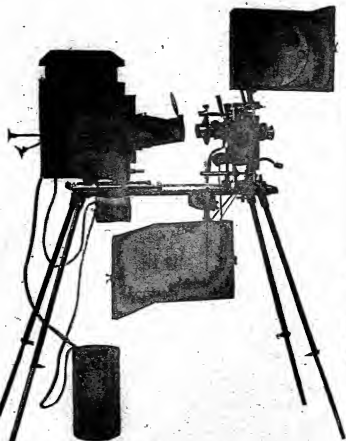


Fig. 1.

Projecting Machines and Their Manufacturers.

No. 2.—Charles E. Dressler's American Projectograph.

Under the above name, Chas. E. Dressler & Co., at 143-147 East Twenty-third street, New York City, manufacture a motion picture machine which is illustrated in the appended cuts.

Cut No. 1 shows the machine fully equipped for work, namely the mechanism with the upper and lower fire-proof magazines attached, a good size table with flanges and steel tube legs, an ideal lamp-house and the rheostat.

Cut No. 2 illustrates the same machine with the lower magazine attached in front

The framing device with its handle is also shown to advantage, as well as the film track and the upper and lower loop of the film.

The mechanism is a marvel of simplicity and durability. Years of experience of the manufacturer as a mechanical engineer and practical mechanic, are centred in this ideal machine.

It has long, hard, bronze bearings and thus especially built for constant grinding, *i. e.* for nicolodene work. The film track is so constructed that only the extreme edges of framing handle is so conveniently located that the operator can rest his arm on the table and do the framing, and the whole film come in touch with the track, thus avoiding any danger of scratching the film, and the sprockets are so compensated that the oldest film will run as well as good fresh film. The gears are made of hard

upper and lower flame shields, as well as the automatic fire shutter, protect the film the entire length of its exposure, thereby avoiding all danger of setting fire to the film, and the automatic fire shutter is of such simple construction that a novice can understand its working, and since it is constructed to work by friction, there is no possibility of its getting out of order. *It always works.* The lenses used in this machine are well selected interchangeable tube lenses, which permit of instantaneous changing for various distances. The lamp-house is a well constructed receptacle, both sides and the top open on hinges and the back slides upward, thus enabling the operator to handle and adjust the lamp. In front of the lamp-house, fastened at same, is a condenser receptacle, made of iron, which holds the condenser in place; two springs and loops, made of zinc, keep the

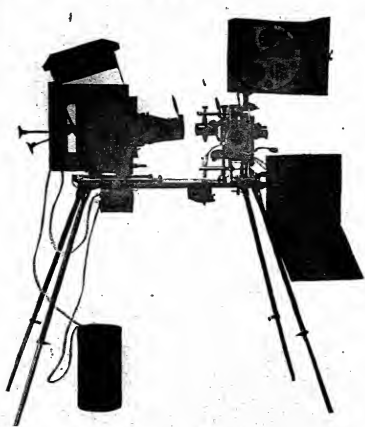


Fig. 2.

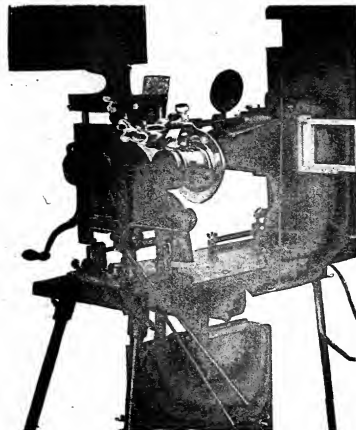


Fig. 3.

of it (which is entirely optional with the operator, whether he wants it underneath the table or in front). It also shows the top of the lamp-house partly open, as also both doors opened and the lamp in place for projection.

Cut No. 3 is an enlarged view showing the stereopticon attachment, the take-up device with the lower magazine under the table and the lamp-house front with the slide carrier in place.

Cut No. 4 illustrates the mechanism, with the automatic shutter, in operation, also the fly shutter guard and part of the shutter itself. It furthermore shows the upper and lower frame shields which protect the film the entire length of its exposure.

Cut No. 5 is another enlarged view of the mechanism, as seen by the operator. In this view the door with the framing window is left open, to show the steel winder which presses against the extreme edges of the film, in order to keep the latter steady.

bronze and are cut with the view of reducing the noise to a minimum. The gear box or mechanism moves up and down, which has the advantage of less wear and tear on the film.

The small window, which holds the film against the film track, is made of steel and highly polished, and receives its tension from four little springs, which insure equal pressure and thus a steady picture.

The intermittent sprocket, the star wheel and pin wheel are made of steel and accurately ground, so as to be perfection in shape and size, their wearing surfaces are also made very wide, in order to avoid undue wear of the parts. The shaft bearing are all made of very hard bronze and are eccentrically adjustable.

The fly shutter is perforated and balanced so as to eliminate the flicker, and, if properly adjusted, there is absolutely no flicker perceptible; it is also placed so near the film that a very short focus lens may be used for extremely short distance. The

condenser apart and allow of their expansion when heated by the rays from the arc, thus avoiding their breaking.

In front of the condenser box and a part of it, is the slot into which the slide carrier fits which affords a firm hold and prevents the breaking of slides. The lamp-house track is a substantial support, composed of two parallel rods which act as shift guide, when the lamp-house is moved over to one side for stereopticon work. Both top and bottom of the lamp-house are lined with mica, thereby avoiding the danger of short circuiting.

The lamp is very simple of construction and substantially built; the upper carbon may be 12 inches long and the lower 7 inches, without touching top or bottom of the lamp-house. The adjusting is done very easily, and when once in place it stays there, and is of no trouble or inconvenience to the operator.

An extra hand shutter is placed at the outlet tube of the rays of the light, to pre-

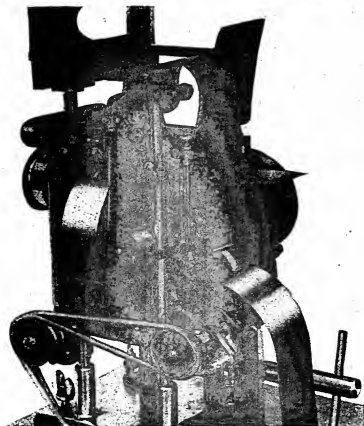


Fig. 4.

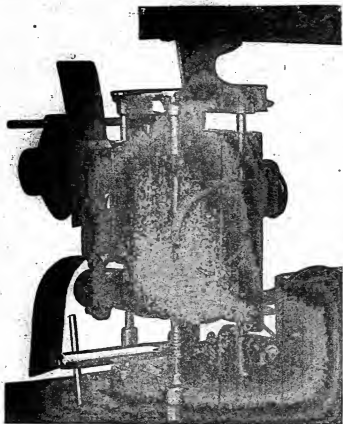


Fig. 5.

vent danger of lighting film by over-exposure.

The switch is enclosed in a small Russian iron box and allows the handle only to project. The connecting wires are made of flexible copper wire, covered by asbestos and provided with the latest design of copper lugs.

The rheostat is simplicity itself, anyone can understand its connections and there is no heating possible, if proper selection is made in the size of wire. It is adjusted to yield to any current desired.

The fire proof magazines, one at the top and the other at the bottom, or in front of the table, are substantially made and are a valuable part of the outfit. The upper one is so located as not to be in the way when the machine is being threaded by the operator; the lower magazine, at the option of the operator, may be put underneath or in front of the table and is so arranged that the tension of the take-up is adjusted while the machine is in motion.

The table is made of oak and before being varnished is fire proofed to remove all danger of fire. The steel tube keys are adjustable and give the table a steady support.

The whole outfit is one of great compactness and being of light weight its adjustment may be done by even an inexperienced operator.

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Film Review.

CHINESE SLAVE SMUGGLING.

KALEM.

The Chinese Slave Smuggling scene opens up in the midst of a wood in which a shanty is hid; there appears upon the scene a Chinese Potentate, who is stealthily drawing nearer to the door of the shanty, and knocks in a peculiar manner. Lieutenant Manly, who has had his suspicions aroused, appears at this moment, peering around the corner of the shanty, and sees the Chinaman admitted by the captain of the sloop, after which Lieutenant Manly comes forward and looks through an aperture, and, seeing them about to reappear, he hides again. The door then opens, with the captain of the sloop and the Chinaman dragging a Chinese girl between them. At this point a controversy takes place between the Chinaman and the captain of the sloop, about the money to be paid for smuggling the girl, but the captain refuses to allow the girl to go unless he is paid in full. They re-enter the shanty and settle this matter, leaving the girl alone. At this point the lieutenant, seeing the coast clear, runs up to the girl and informs her that he will render her assistance. The two captors then re-appear upon the scene, and Lieutenant Manly again hides. They now drag the girl away, but they are followed at a distance by the lieutenant. The scene is now changed to the Coast Guard Station, with a coast guard performing sentry-go. The lieutenant rushes up and explains to the sentry his errand, and goes into the station, and, calling his comrades, he explains to them what he has discovered, and soon re-appears in the disguise of a common seaman.

The next scene is aboard the sloop, and the men are seen quarreling amongst themselves. The captain and the Chinaman are seen coming along with the Chinese girl between them, and the sailors assist in get-

ting the girl aboard. Just as they are about to sail, the disguised lieutenant springs aboard, and after a little parley is engaged as one of the crew. As soon as this matter is settled, orders are given to sail. While they are busily engaged, the lieutenant advances to the girl, tells her to be of good courage, but in this act he is observed and is felled by the marine spike of the captain; he lies on the deck in a swoon while the girl is beaten. The information given at the Revenue Station has caused the officers to bring out the cutter and they give chase to the sloop. We see them gradually drawing nearer, but as yet they are not observed by those on the sloop. The girl, turning to her rescuer, tries to revive him with cold water, bathing his face; this soon revives him from his swoon. Hearing steps, he feigns unconsciousness again, and the girl assumes her attitude of dejection. The Chinaman then appears and offers his attentions to the girl, but she repulses him, but he calmly smokes his pipe and puts his arm around her waist. At this moment the revived lieutenant strikes the Chinaman, and gives him a dig in the arm with his knife, and then lies back in a supposed swoon. The Chinaman then calls the captain of the sloop, and, with his marine spike, attempts to strike the prostrate form of the lieutenant, but the girl interferes and prevents the blow. The revenue cutter is now seen drawing nearer and nearer to the sloop, and the revenue men are seen training their guns upon the sloop.

This takes the attention away from the couple, and they prepare to fight off the onslaught of the revenue men, but the men on the sloop are soon over-powered by the revenue men, who take charge of the sloop and rescue the girl and Lieutenant Manly.

THE BLACKMAILER.

MILES BROS.

The scene opens in a well-equipped office, where a young girl is engaged in putting

the finishing touches to a letter, which the next moment is handed to the "Black-mailer," who nods a gratified approval. The letter is a demand of \$2,000, under threat of exposure to the world, of some "early indiscretion." The picture momentarily displays a telegram sent to detective headquarters, and then is shown the fire-side where husband and wife are conning the fatal letter.

The husband, unyielding and unbending, sends the wife from home, and then sets about to effect the capture of the black-mailer. The money demanded is deposited at the root of a tree in a big forest, and a trio of detectives conceal themselves nearby. Too clever to come himself, the real black-mailer sends an accomplice, and just as the latter is making off with the bundles of money, he is pounced upon by the officers and the law.

This is one of the most dramatic situations of the whole picture. With a strength born of sheer desperation, the cornered man handles his would-be captors like so many wisps of straw. There follows a long chase through the forest, terminating in a running pistol duel in which one of the pursuers is killed, a second is severely wounded, while the third officer, after a desperate struggle, puts the shackles on his man and marches him off to prison. The next denouement develops a court scene showing the trial of the murderer and black-mailer, and this quickly shifts to a broken woman—the wife—far from home, who is seen eagerly scanning the papers in an effort to know something of the fate of her transducers.

In the next scene the real heart of the story is revealed. Searched for high and low by the daughter, the mother is finally found and led to her old husband. The husband is at first reluctant to forgive, but the little child joins their hands, the old love wells strong in the heart of both; forgiveness, and a happy curtain.

THE PETTICOAT REGIMENT.

MILES BROS.

The first scene shows the arrival of the female recruits. It is rather an unwieldy crowd, to be sure, but with that "neatness and dispatch" for which the military branch of the national defence is noted, they are furnished with the proper accoutrements, and before some of the fair defenders find themselves ready for it, are actually in the service. They are put through a severe course of instruction and training, against which some of them religiously rebel, and when they are taught the art of riding as real soldiers ride. For this purpose diminutive donkeys are used, and it is a serious question which will be pronounced the "cutest"—the donkeys or the fair equestriennes. Perhaps the failure of some of the recruits to successfully manage the donkey ride is due to the flirtatious efforts of the officers. At all events there is considerable "playing of eyes and covert smiles," which, we are all bound to admit, is not likely to furnish any duty.

Dressed in their spick-and-span soldier clothes the petticoat regiment is put through a series of field maneuvers, followed by an alarm to action which pitches them into the midst of a very hot battle. They are called upon to storm a position and fight gallantly they do their task. But even "female" courage cannot stand the storm of shot and shell. They gain two-thirds of the incline, and then are forced steadily back. Their retreat quickly turns into

an utter rout, and over hill and dale they flee, led by the gallant standard-bearer. Their pursuers are gaining steadily, and are about to fall upon them from the rear when they are rescued by a female band not yet in soldier togery. The act closes with a general jollification in which the officers bravely join, embracing right and left in a not altogether vain endeavor to be known as impartial with their appreciation.

BABES IN THE WOODS.

MILES BROS.

The scheme of the tale is very prettily unfolded at the start. Two pretty little children, a boy and a girl, are seen playing in front of their home. Their innocent pastime turns into a merry dance, in the midst of which the mother appears and foists a thrashing job on account of some duty left unperformed. The little ones are then banished to the woods in search of fuel, and then their troubles begin. Becoming lost in the forest they fall asleep beneath an old tree, and there a good witch pays them an unsuspected visit. She scatters a magic powder, and dainty fairies dance around the sleeping innocents.

Finally the two children awaken, only to wander deeper into the forest. The meet old Mrs. Bear, who with more cordiality than sincerity, offers them a temporary abode. They give a reluctant assent, and then Mrs. Bear goes into the woods to gather fagots in order that she may properly "roast them for dinner."

The boy becomes suspicious, and effects his escape from the house. Just as he rescues his sister and the two are about to flee from the dreaded place, their parents rush upon the scene, and there is a happy reunion.

HIS FIRST "TOPPER."

MILES BROS.

The first view shows a boy undergoing the ordeal of selecting his first high hat. From the look of disgust it is apparent that the youngster is not at all impressed with the importance of the occasion. The "topper" selected, the youth wanders down the street and quickly becomes the "fall guy."

He bravely overlooks the good-natured quips of his tormentors until one, more venturesome than the others, shies an apple at the offending head-piece. This follows a lively mixup into which a fruiterer and an aged gentleman, the latter also with a topper, are injected. When the scuffle is over it is seen that the boy and the man have exchanged head-pieces. Unconscious of the exchange each goes his way. The gentleman quickly discovers his mistake and sets out in hot pursuit of the boy and the latter meanwhile suffers his topper to be run over by an auto and is just picking it up when the irate gentleman reaches him. The father of the youth happens on the scene at this moment; he ruefully pays for the damage wrought and even up matters by thrashing his son, the picture concluding with the original topper being disdainfully cast aside.

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CHINESE SLAVE SMOGGING



Another Big Hit by the Makers of "Miles Standish,"
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LENGTH 650 FEET

The Chinese Slave Smugglers operate between Canada and the United States, bringing young slave girls to either San Francisco or New York, where they are sold to wealthy Chinamen for sums running into the thousands. It is a hazardous calling, for the traffic is illegal on both sides of the line, and the revenue cutters of both nations are on the watch day and night. The opening scene of this production is laid on the Canadian side, and shows a high-class Chinaman bartering with a sloop owner for passage over the line. The deal is closed, but is overheard by Lieut. Manly, a young revenue officer. Manly has only time to pass the word on to a couple of his subordinates, and to make sure of a capture he assumes a disguise and hires out as a sailor on the sloop. The third scene is about the vessel.

Manly has been knocked down and severely beaten for attempting to interfere in behalf of the girl, but he has life enough left to use his knife at a critical moment when the slave dealer is attempting to make the girl unconscious with an opium pipe. In the meantime the revenue launch has started in pursuit and catches up with the pirates just in the nick of time. There is a tremendously exciting running fight, and then the revenue board the sloop for as pretty a scrap as has ever been shown in motion pictures. Revenues and pirates roll over the side into the water, and the battle is drawn until Lieut. Manly frees himself and plunges into the fray. The pirates are subdued and captured and the girl is released.

The film is of splendid photographic quality and is sensational without objectionable features.

6 GREAT SCENES WITH CARTOON TITLES

1. Lieut. Manly's Discovery.
2. Alarming the Revenues.
3. Manly Boards the Smuggler.
4. Manly Uses His Knife.
5. Revenues in Pursuit.
6. The Boarding Fight.

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Everyone has read "Learn to be a Detective" advertisement in the major order papers. This film shows how a Rubie got a fancy badge and started out to reform the town. He tried to stop a boxing match at the Fair Grounds, but when he stepped into the ring there was a riot, and what the pugilists did not do to the Rubie is not worth mentioning.

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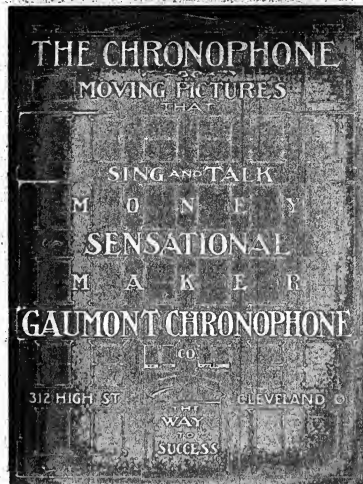
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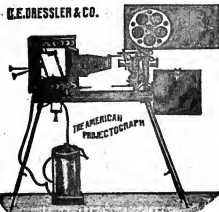
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October 12, 1907

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ALFRED H. SAUNDERS, Editor.

J. P. Chalmers, Associate Editor and Business Manager.

Vol. 1.,

OCTOBER 12th

No. 32.

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ADVERTISING RATES ON APPLICATION.

Editorial.

More Observation.

Our editorial of last week brought us a protest from a second-hand clothier and a dealer in old machines, who have gone into the film-renting business, asking us if we have any objection to them launching into the money market with these goods.

It is not our right or place to object to anyone doing as he pleases with his own. This is a free country. We are pleased to see the trend of new blood into the business and wish them all success. What we object to is the promises they make to obtain business, well knowing they cannot be fulfilled after the first two or three weeks. It is their attitude that has been the cause of so much discontent in the trade. The demand for film is growing rapidly and every individual proprietor wants to have first films. The cost of production and importation remains the same, and we contend it is folly to reduce the price of hiring out film to supply the demand, like these newcomers have done.

Take the last meeting of the Exhibitors' Association, for instance. At this meeting statements were made about the price that exhibitors were getting their supply for and the firms who were undercutting the price. Our advice to these people is to let well alone and keep on as they are going; but no, they want still cheaper rates, and have appointed a committee to go to certain firms with the offer that if they reduce the price to suit the demands of the exhibitors, the exhibitors as a body will flock to them. This is the caucus with a vengeance. The alternative is that the Association will start in the renting business to supply themselves. Supposing the renters refuse the demands thrust upon them and the Association starts in and rents. With what results? Any business man will predict this, and that is, ruin to the Association and its members. Why? Simply because the Association men will have to pay pro rata, treble, quadruple, and more per week than they do now. Their forty dollars per week will mount to two hundred dollars per. How do we figure it? That's very simple. There are, say, fifty members in line. That means three hundred films at, say,

fifty dollars each; first cost, \$15,000 to supply the films needed to go round. Who pays the piper? The members, of course. And what does it cost them on the first week's rental each, as an association, pro rata. We figure it out \$300 each man. Are you members willing to put this up every week? If not, then leave well alone and don't cut your nose off to spite your face. There is a crying need up that the renters are making enormous fortunes. Don't you believe it! You just put the machinery of your own think-box to work and reason it out for yourselves; don't let others do it for you or mislead you. You all want new films as soon as they are out. Take the above figures and ask where the profit comes in. None of you want the second or third, but if the renter is to get any returns on his outlay, you must be reasonable in your demands and give and take a little.

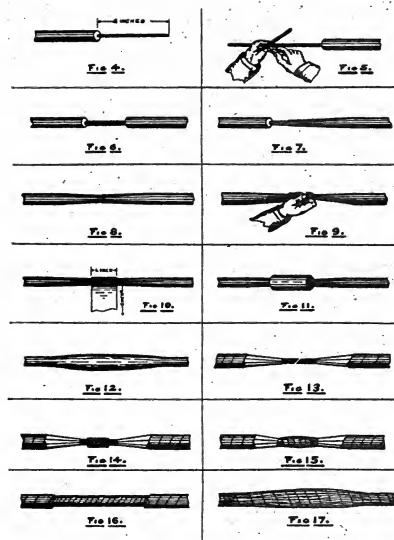
A proprietor of a nickelodeon, taking us into his confidence, told us that he was doing fine, and when he gave us figures we said he ought to be ashamed of himself wanting a further reduction. We will give his figures for the benefit of our readers, who shall be the judges as to what this man deserves. His takings for one week were: Sunday, \$47.50; Monday, \$39.00; Tuesday, \$43.10; Wednesday, \$37.39; Thursday, \$45.15; Friday, \$31.05; Saturday, \$68.35; a grand total of \$311.45. Against this there were: Rent, \$35.00; operator, \$15.00; films, \$30.00; piano player and singer, \$20.00; odds and ends, \$15.00; total, \$115.00; leaving profit of \$196.45 for the week, and yet this man wants a reduction of the price in his film hire. This is one of the reasons why we urge the renters to show a more fraternal spirit one with the other; get together and agree upon one price all round for the hire of films, and stick to it.

TO SLIDE-MAKERS AND LANTERNISTS.

We have been asked if we have dropped the song slide and lantern end of the paper, with which we started, and why there are no mention of slides in the list. We have several articles ready for the press, but the great pressure on our space for news of the moving picture end, has crowded out slide review, but we hope to revert to this shortly.

The Jointing and Splicing of Wires and Cables for Operators.

The following points must be remembered if it is desired to construct a joint that will hold and not cause trouble through leakage, fusing or corrosion from internal action: Be neat about your work; keep all debris away while jointing; never cut a conductor, wire or cable with the trimming knife toward the metal, as the slightest nick in the metal will cause the wire or conductor to break on bending; trim all the insulating material surrounding the conductor or wire in the same way as you would a lead pencil, along the same plane as the wire runs; see that the metal is thoroughly clean in every respect before commencing to connect up and joint; never use an acid in soldering your joints, but use rosin or some suitable stick compound as sold at electrical stores. The writer, when a student learning dynamic-machine construction, invented the following simple solution for the purpose, viz.: Take wood alcohol and dissolve in it as much rosin as will make a varnish; apply this to the



joint and then solder up. This simple preparation has this great advantage—that it will penetrate all the crevices of the cable or wire and cause a most thorough union of all the strands into a solid mass, which is a desirable point in work of this nature. This preparation must be kept in a corked bottle, as the alcohol evaporates. My last injunction is to always use the best of material for your work if you want it to pass inspection and tests.

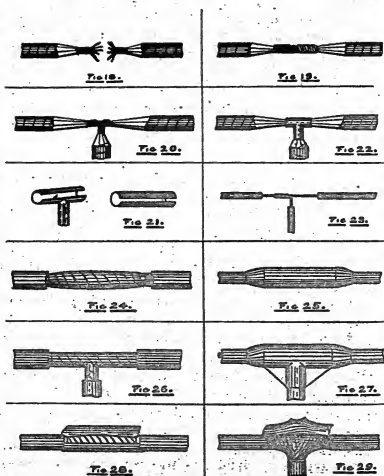
It is advisable to be the possessor of a good kit of tools for this work. Such can be purchased at any electrical store at prices to suit the pocket.

Several kinds of wires are met with in daily work such as have already been described in earlier chapters. We will start with the simplest, namely, the cotton-covered wire known familiarly as D. C. C. In jointing this wire, trim off the cotton covering carefully for about two inches on each side, clean the wires thoroughly with some emery cloth and twist the two together as shown in Fig. 5 and solder carefully; then wrap some of the insulating tape around the joint and cover the cotton covering on each side for about two inches. This is for telephones and bell work only.

We will now proceed with the jointing of wires used for lighting, etc. Wires of this character are generally covered first with either rubber or gutta-percha next to the wire, with sometimes a thin layer of cotton between the wire and the gutta-percha, rubber or compound in-

insulating material (this is done to prevent the insulating material from sticking to the wire), then outside of this come various other substances such as okonite, etc., then comes a covering of braided material treated with compounds of tar or rubber composition, and the cable is further protected by armoring with such materials as lead and steel tubing for the safeguarding of the wires or cable from outside attacks.

In proceeding to learn jointing, start with the simple gutta-percha covered wire. Strip off the gutta-percha compound so as to leave two inches of bare wire; well clean this with emery cloth, although many simply scrape the wire with the knife, which is the lazy man's method and bad practice, for the reason that the wire is often injured by the knife nicking the wire. When the wires will have the appearance of Fig. 4 grip the two together with flat-nosed pliers (as shown in Fig. 5) and proceed to twist one wire round the other, as in Fig. 6. You can tighten the twist by gently pinching the wires with the pliers. Then solder carefully with either a hot soldering iron or a small spirit blow lamp or torch, using the soldering compound and wire solder; clean off all excess compound and solder from the joint when cold. Next warm the gutta-percha on one side and draw it down over the joint, as shown in Fig. 7, then warm the other side and draw it down over the joint also and over the other side which you have just drawn down until you have the appearance as shown in Fig. 8; then warm the gutta-percha again and with the hand (as in Fig. 9) mould and unite the two together into one mass. Next cut off a



strip of gutta-percha sheeting six inches long by one inch wide and start (as in Fig. 10) to wrap this around the center of the joint until you have Fig. 11; warm again until very soft and mould it down over the entire joint, as shown in Fig. 12, making the finish as neat as possible. Remember that gutta-percha should not be heated too much or it will become very sticky; if so, allow to cool slightly before proceeding.

In jointing rubber-covered wires proceed as in Figs. 4, 5 and 6, but in this case cover with rubber strip, using rubber solution as an adhesive, brushing some more of the solution over the entire joint, including the covering on either side; remember to use plenty of rubber tape. Then cover the entire joint with the black insulating tape, making sure to cover the joint and the covering on either side for at least two inches and then shellac varnish all over and allow to dry.

In passing on to cables let me say that there are several ways of jointing cables and I am going to explain the best and simplest as well as those in most common use, although a man very often picks his own way out as the best one after all. It does not matter much, so long as his work holds the strain and has good electrical conductivity up to the requirements of the work it is called upon to perform. In jointing cables first proceed to strip off the insulation for about four inches each side of the joint; then cut the bunch of wires on the slope (as shown in Fig. 13) called scarfing the wires (this can be done with the file); then clean all wires thoroughly, if necessary separating them apart to do so; then either holding the two ends in a jointing vise, or by an assistant, proceed to solder them together, using your compound as before, being sure that the solder has run through all the wires forming the strands of the cable; then bind the joint with binding wire (as shown in Fig. 14), well covering the joint so as to add strength to it, and again solder the whole into one mass, thereby making a solid affair of the entire joint; clean off and proceed to cover with rubber tape (as shown in Fig. 15); then brush over the entire joint some of the rubber solution and allow to dry, which it does in a few minutes; then wrap the same again with rubber tape until you build it up, as shown in Fig. 16; again brush some more rubber solution to fill up the spaces around the tape and to ensure a satisfactory and tight joint; then cover the entire joint with insulating tape (as shown in Fig. 17), only trying to make as neat a joint as it is possible to make (there should only be the slightest possible swelling of the joint at this point, not even as much as shown in Fig. 17); then finish off with shellac varnish all over and allow to dry.

The writer recommends that all beginners practice on short pieces of cable before tackling a regular job in this line so as to give confidence and the knack of going about the work.

The best and strongest way to joint cables is to open out the strands, as shown in Fig. 18, clean each wire,

then place the two together until a wire of each cable lies in between one of the other cable and then start to twist one over the other till you have a locked joint (as in Fig. 19) with one cable well knitted over the other one; then the lock is not only perfect, but it will withstand the strain better. Next apply your soldering compound and solder until the whole is united into a solid mass; proceed to tape and cover as before, finishing up the entire work in like manner to the previous method.

Fig. 20 shows a method of making a tee joint by opening out the strands of the cable to be attached, cleaning well and then separating into halves and laying the main cable in the middle, twisting the two halves around the main cable in each direction and solder, then covering and finishing as before.

Fig. 21 shows two samples of Seeley's connectors for cables which are very handy things to use for the purpose as well as allowing the making of a neater joint than some men can make. The first view is for tee joints and the second one is for straight joints. They are made of copper, well tinned, so that they solder well and are used (as in Fig. 22) by slipping over the wires and closing with the pliers and soldering, the solder running through the entire joint.

Fig. 23 shows a simple method of making a tee joint in gutta-percha covered wires and consists of bending the wire to be connected at right angles and binding on with binding wire and soldering in the usual way; then cover as before.

The last figures refer to lead-covered cables, as so commonly used now in large cities for feeders; that is, the service mains that supply the electrical energy throughout the streets. In jointing these, take your cobbler's knife, have it as sharp as you can get it, then wet it and proceed to cut the lead off on either side and proceed to joint as for an ordinary cable until you have the appearance of Fig. 24. First, before making your joint, get a piece of lead pipe slightly larger than the cable and slip it over the cable and keep it there while jointing and when the stage, as shown in Fig. 24, is reached, slip the lead pipe over the joint and proceed with melted lead to wipe the joint so as to make the lead pipe and the lead covering one entire mass, as shown in Fig. 25.

I may here explain how to wipe a lead joint. First take a lamp black solution and paint the part of the cable covering where you do not wish the lead to adhere to; then melt your lead and get it as hot as you can; when practically boiling, pour with a small ladle over the part to be joined using your hand, covered well with a leather glove or wiper of thick leather (the glove must be without fingers as a mitt), and as you pour the lead on wipe it around the joint so that the hot lead will melt and unite with the lead of the pipe and the cable covering. A little tallow rubbed over the lead to be jointed helps to make it unite easily and keep on doing the pouring and wiping until you have a smooth, well-knit job. A little practice

will be required to do this properly; remember the one great thing is to have your lead very hot to pour.

Figs. 26 and 27 show the making of a tee joint, which needs very little explanation after the foregoing remarks, as they speak for themselves; except this point: Many operators in jointing a tee joint place two gusset plates or corner pieces, one on each side of the tee, as shown, to strengthen the joint and prevent it from breaking under any undue strain. These are simply made of sheet lead and soldered in place as shown.

Figs. 28 and 29 show two other ways of covering a lead joint; this is by cutting out of lead sheeting a cover for the joint (as shown in Fig. 28) for a straight joint and (as in Fig. 29) for a tee joint. This method is preferred by some on account of the fact that you do not have a loose piece of lead pipe hanging on the work while jointing and again it makes a very much neater job when finished because the lead is cut to fit snugly around the work and is scarfed (as shown) to match the lead covered cable and therefore can be more easily soldered together with the iron and soft lead solder. This sheet lead covering is the same thickness as the lead covering of the cable and should be quite flush when finished.

In conclusion let me caution the novice to cleanliness; study your work well and practice for some time before attempting to make a real joint and remember never to use any acid in jointing, as the electrical juice will surely rot your joint through its local action. Take time and do your work thoroughly, as good jointing cannot be rushed. Finish up your work as neatly as possible, and varnish your joints well and cable on either side, for a few inches. This adds to appearance, durability and water-proofing it as well. Be proud of your work and always try to make each better than the last.—H. MEREDITH JONES.

Newsw of the Nickolets.

We are pleased to inform our readers that one of the "old-time stagers" in the moving picture world is now back again in harness, hitched to the old wagon that started in the years when the Biograph first commenced its furor with motion pictures. We refer to Wallace McCutcheon, who is now once more at the head of the studio of the American Mutoscope and Biograph Company. Old exhibitors will well remember, he is the father of the story film, both comic and pathetic, which in the later '90s held audiences spellbound and were always attractive and asked for again and again. We refer principally to such films as "Personal," "Lost Child," "The Chicken Thief," "Moonshiners," etc., which are quite as fresh to-day as on their first appearance. In parenthesis, we may mention that the first talking film ever made was produced by Mr. McCutcheon in the old studio on Broadway. This was known as "The Gay Old Boy." We saw, the other day, the latest production of Mr. McCutcheon, and can assure our readers that when this film is placed on the market they will have something worth exhibiting to their patrons.

We understand the Biograph Company have increased their working capacity by additional floor space and the installation of new machinery of a modern type to the extent of approximately fourfold.

Talking with one of the large importers the other day, we happened to mention the fact that Mr. McCutcheon had returned to the Biograph, and his remark was that they had got the best man in the business at the head of affairs again.

Mrs. Leila Silverwood, slide colorist, of 145 Edgecombe avenue, Harlem, New York City, has moved into a more conveniently situated neighborhood, viz., 160 West Sixty-sixth street. Speaking of the absurdly crude slides turned out by a firm of slide-makers, who ought to make and color (?) one more set and retire, she said: "I heard Annie Besant's criticism on the art (?) of this country. How true it was! *Skyscrapers* are the American style. Well, they have a certain massive beauty, viewed from the bay and lower river front. They show the American character very truly, I think, but art is not '*Vita brevis ars longa*.' We have no time for art in New York City, and those few of us who have appreciation of it are compelled to suffer tortures from our environments."

Mr. Maxwell H. Hite, the expert electrician and cinematograph operator, of Harrisburg, Pa., has kindly consented to write a few articles, imparting some much-needed information, based on his years of experience, which will no doubt prove very helpful to our younger readers. The first installment will appear in our next number.

F. C. Edmunds, Lindsay, Ontario, Canada, is the patentee and manufacturer of a magazine slide carrier. The features claimed for it are instantaneous change of slide, no blank or movement seen on the screen, minimum handling of slides and giving the operator more time to attend to light and focusing. It is highly recommended by those who have used it.

Lecturers or entertainers who are in want of slides on any subject should not fail to correspond with the Riley Optical Lantern Company, 23 East Fourteenth street, New York. They claim to carry the largest stock of slides of any house in this country and have thousands of negatives filed away for use for special subjects.

The Actograph Company, 50 Union square, New York, are new debutants in the film manufacturing field. Their first film, "Sport in the Adirondacks," is for rental only.

Moving Pictures Ad East Side Work.—If cleanliness is next to godliness, the moving picture has been found to be next to cleanliness. At least, that has been the experience this past Summer of Prof. Hamilton, head worker of the University Settlement Society, the organization that makes good citizens out of raw material. In a report soon to be issued Prof. Hamilton will explain how it was that he was able to fill his each day with an unprecedentedly large number of boys and girls of the East Side, whom it was sought to interest in neighborhood work and the elements of civics. Heretofore the attendance at these meetings has not been very large in the warm weather, because in addition to the disinclination to be inside of a hot day was the certainty that a bath went with every appearance at the society's rooms. This season, however, Prof. Hamilton hit upon the moving picture as an inducement, and the result was everything that could be expected. When the little club members heard that they were to be treated to wondrous views of a young lady so absorbed in a book that she was nearly run over by an automobile, and narrowly escaped the wheels of a butcher's wagon, and very nearly fell down a coal hole, all the time reading the book and unaware of her danger, they passed the word around, and the attendance never waned. The children found the comic picture the most attractive, but Prof. Hamilton tried to give them something educational in between, and thus one point was gained. Prof. Hamilton says conditions on the East Side are improving satisfactorily in response to the settlement work, and that they could be improved faster if the funds came in faster from philanthropic citizens. Anyone feeling disposed to aid in this practical charity may send checks to the treasurer, James Speyer, 24 Pine street.

Southern Picture Circuit.—Washington, October 4.—A corporation has been formed by local business men and theatrical managers with the object of establishing a chain of moving picture shows throughout the South. The Unique Theater here is the first of the chain and forms the nucleus of the circuit. The corporation is understood to be capitalized at \$25,000.

E. J. Wilcox and A. P. Ely, of McCook, Neb., have bought and are now operating the moving picture business in West Dennison street.

Messrs. John and Edward Westfall, proprietors of the "New England," 907 Massachusetts street, have disposed of their interest in the business to Mr. Charles Crowder, who, it is assumed, will have the valuable assistance of the force which has helped to make the theater a success.

Edward C. Zeltner and M. Campbell have organized the American Moving Picture Supply Company, with offices at 25 East Fourteenth street, New York, and are fully equipped to repair, sell and rent all kinds of machines (stereopticon and moving picture). They are well known throughout the trade in New York, and have a good stock of machine parts on hand suitable for the repairs to all makes of machines.

Nampa—A 10-cent moving picture show opened to a crowded house. The place has been thoroughly remodeled and put in an up-to-date condition, and if the first evening's patronage may be taken as indicative of the success of Mr. Noname's venture, there is much encouragement for him.

At Fort Smith, Ark., a laundry is being remodeled into a moving picture theater. On the A. street side all of the large window panes will be taken out and three curtains installed, the center one being used for a free exhibition for the people standing on the outside. The name of the show will be the "Olympic," and will be under the management of N. M. T. McDill.

Moving pictures of army life, accompanied with a lecture by a young soldier from the United States recruiting office, were features of a vaudeville performance. Uncle Sam has gone into the show business to get men for his army. He must have some more good, strong, young Americans, even if he has to establish a three-ring circus to attract them. The Navy Department is announcing its want by means of big three-sheet posters. Not to be outdone the army is giving moving picture and vaudeville shows in many of the cities. "These pictures are accurate and show army life as it really exists," said Captain Martindale. "The army is a good place for a young man who is not afraid to do a little work and wants to get some valuable experience."

A young man with a fog-horn voice stood in front of the theater and announced that within the "army was on parade." His remarks succeeded in attracting a crowd that filled the theater. Fathers and mothers, whose heads have been bowed with grief as a result of the horrors of war, were attracted. Young women, who dote on shoulder straps and soldier uniforms, took front seats. Young men went in out of curiosity and became interested. "We'll get some of those chaps to-morrow," said a young sergeant from the recruiting station who watched the men file in.

The army was portrayed in its most attractive garb. The scenes were principally of action in the Philippines. The gallant Twelfth Infantry was shown returning from a triumphant campaign. The men stepped briskly and looked spick and span. "They don't look as if they had been fighting natives for weeks, do they?" said the lecturer.

The crowd cheered a picture of the Sixth Cavalry galloping across the field in the siege of Peking. Then the scene shifted and the Ninth Infantry came with flags flying and its bands playing. "The regiment that has captured more flags than any other in the army," said the lecturer.

"That looks goes to me if a man could only be sure of his promotion," said a young man in a front seat to his neighbor.

"That's up to you, my man," said the lecturer, who overheard the remark. "If you've got it in you and are willing to work there's nothing between you as a private and the place of the man who rode at the head of that regiment."

Captain Martindale says the pictures of army life attract attention wherever they are exhibited.

E. V. Coulling, of Rochester, N. Y., has a novel idea for a moving picture show. A few weeks ago he purchased an old canal boat, wainscotted the inside and fitted it for a nickle theater under the name of the Star Floating Palace. The boat carries a 12-horse-power gasoline engine, which furnishes power for the picture machine and the lights. "The Palace" was moored at the barge dock, and he was seen on the streets of Fair. Mr. Coulling will take in all the towns between here and Troy before the canal closes, stopping in each as long as the nickels continue to flow freely into the "floating palace."

William Hunt, of Belvidere, has opened a moving picture theater at Ripon, Wis. Mr. Hunt is the owner of the redoubtable prize dog "Mug." This dog has been seen on the streets for the brunt of the work up in Wisconsin. The Ripon Weekly Press says that the theater is successful and adds: "There is one thing more that makes a hit with the public, and that is Mr. Hunt's dog 'Mug.' This dog possesses more than his share of intelligence. Saturday afternoon he was seen on the streets carrying a sign which read 'Happilyland Theater Open To-night,' in the dog's mouth was a bell, which he rang to attract attention. Such exclamations as 'Well, isn't that cute, and that's the

limit of a dog,' were heard from the ladies in general, while the men were equally profound in their estimation."

[How's this for an idea by a way of advertising your show, Mr. Exhibitor?—En.]

W. M. Selig, of the Selig Polyscope Company, secured 450 feet of film for the moving picture machine of tarpon fishing scenes off Brazos Island. Forty tarpons did stunts before the camera. Great schools of tarpon are in the pass between Padre and Brazos Islands. The moving pictures will be used in lectures given in various parts of the country by the Rock Island Railway lecturers about the wonders of the Brownsville country.

The Eastern District section of Brooklyn, N. Y., felt the hand of the Sunday Observance Society, and as a result Blaney's Amphion Theater was visited by Detective Gassman, of the Lee Avenue Station, who, at the conclusion of the moving picture performance, arrested Joseph Cone, the treasurer of the theater, and Philip Kilfoil, the manager of the show. The two were released on bail, and next morning Magistrate Higginbotham, in the Lee Avenue Court, adjourned the hearing. Abraham White, the manager of a moving picture performance at 762 Broadway, together with the operator of the machine, who lives at 2203 Hamburg avenue, were arrested by Detective Jackson, of the Vernon Avenue Station, and Morris Resch, of 61 Nostrand avenue, the manager of a similar show at 7112 Myrtle avenue, was taken into custody by Detective Shuter, of the same precinct. The prisoners were remanded for examination by Magistrate Higginbotham.

Despite the statement of Deputy Police Commissioner O'Keefe, of Brooklyn, N. Y., that he would stop all of the Sunday concerts in this borough, Manager Fridley gave his customary moving picture show at the Majestic Theater with the largest audience of the season present. A few bluecoats put in an appearance, but their activities were confined to witnessing the show. Manager Fridley said, relative to this matter: "I'm giving the patrons of my theater a concert on Sunday evenings that is so innocent in its nature that the most bigoted Puritan could not take offense at it if he once witnessed it. I fail to see where any law is being violated, and until convinced otherwise, will certainly continue to give Sunday concerts at my theater."

The Sequel—Officer James H. Kelly, of the Clason Avenue Precinct, was complainant against James Dolan and Dickenhaus. He charged the former with selling opium, and the latter with operating a moving picture show at the Majestic Theater, 651 Fulton street, in violation of Section 277 of the Penal Code. Officer James H. Cuff, of the same precinct, furnished a corroborative affidavit. James Dolan, 23 years old, of 68 South Elliott place; Frank Dickenhaus, 35 years old, of 355 Second avenue, Manhattan, and Charles F. Theale, 23 years old, of 128 North Fifth street, were each held yesterday in \$200 bail for examination on October 16 by Magistrate Naumer, in the Myrtle Avenue Court, on a charge of violating the Sunday law.

A new moving picture theater will start in Amesbury, Mass., in the near future. It is to be managed by Mr. Moulton, of Haverhill.

A moving picture war is on in Des Moines. The war started when one of the houses advertised that it would show the famous Passion Play pictures. Two other managers immediately ordered films of the same kind, and a representation of the French Passion Play was seen at three of the theaters. Newspapers, bill boards and street signs are the weapons in the warfare. All three houses advertising extensively and each of them claiming to have the best set of pictures.

Vaudeville houses and nickelodeons who desire to treat their patrons to something that is photographically good and as a result Blaney's Amphion Theater, who, at the conclusion of the moving picture performance, arrested Joseph Cone, the treasurer of the theater, and Philip Kilfoil, the manager of the show. The two were released on bail, and next morning Magistrate Higginbotham, in the Lee Avenue Court, adjourned the hearing. Abraham White, the manager of a moving picture performance at 762 Broadway, together with the operator of the machine, who lives at 2203 Hamburg avenue, were arrested by Detective Jackson, of the Vernon Avenue Station, and Morris Resch, of 61 Nostrand avenue, the manager of a similar show at 7112 Myrtle avenue, was taken into custody by Detective Shuter, of the same precinct. The prisoners were remanded for examination by Magistrate Higginbotham.

Arrangements have been completed by the Board of Education, New York, for the resumption of public lectures in all boroughs, commencing Tuesday evening, October 1, and continuing through October, November, and the greater part of December. A second and third course will be arranged, to extend from January to June. For the first course, 2,000 lectures have already been scheduled for 153 centers, of which 56 are in Manhattan, 20 in Brooklyn, 20 in Queens, 20 in Richmond. Dr. Henry M. Leipzig, supervisor of lectures, announces the opening of eight new centers during the week beginning October 1. The largest new auditorium to be used is that of the Erasmus Hall High School, Flatbush avenue, near Church avenue, Brook-

lyn. The assembly room of the Curtis High School, St. Mark's place and Hamilton avenue, New Brighton, Richmond, will also be utilized.

In Manhattan two centers will be opened on the lower East Side, in Public School No. 63, Third and Fourth streets, east of First avenue, and Public School No. 64, Ninth and Tenth streets, east of Avenue B. Lectures in English will be held in the Carroll Park branch of the Brooklyn Public Library, Clinton and Union streets, and a new center for Italian lectures will be opened at Grace Church Settlement, No. 415 East Thirteenth street, Manhattan. In addition, Public School No. 80, Greenpoint avenue, near Bradley avenue, Long Island City, and Public School No. 1, Garrison avenue, Astor boulevard, S. I., and the Y. M. C. A., will be opened as lecture centers. Other new centers in school and public library buildings will be opened from time to time, as the course proceeds.

The public lectures are primarily for the educating of working men and women, and both the personnel of the lecture staff and the subjects of the lectures are chosen to awaken interest and inspire activity in adults. To this end the public lectures will co-operate to the fullest extent with educational institutions and organizations for social and civic betterment. Of the 3,000 lectures, nearly one-half are in courses of six or eight lectures, and more on the same subject while there are hundreds of special lectures on related topics. The lectures represent nearly all subjects of the college and university curriculum, and include literature, education, sociology, economics, history, music, art, general and applied science, and commerce and descriptive geography. Practically all are illustrated, those in music by vocal and instrumental selections, those upon science by experiment and exhibits, and those on geography and other subjects by stereoscopic views.

A religious movement is about to spring up at Forty-second street and Broadway, New York, on the very ground which not long ago every one felt sure was forever dedicated to the sounds of revelry by night and the same thing by day. In the cafe and dining room of the Hotel Saranac this movement is to have its birth, and its career and a real, honest-to-goodness countess is to be the prime mover. The movement is to be one of moving pictures of religious subjects. Mme. la Comtesse d'Hauterive is to be the prime mover. No more will the lofty walls of the spacious hall resound with the tinkle of glasses, the tones of Mr. Jim Considine or Mr. Kid Broad as they tell of some deed of valor performed the night before, and no more will the tuncful cash register give tinkling evidence of the generosity of Mr. Gus Kuhlbin as he treats the bunch to "sars." That is unless Patrick Henry Roche or Bill McNulty come once again into their own—for a Cinematograph will be installed at one end and at the other the countess, benign of aspect and dulcet of voice, will lecture on topics calculated to uplift the moral viewpoint of that neck of the woods which young Mr. George M. Cohan is so fond of sending his regards to.

The identity of Mme. d'Hauterive seems to be more or less enveloped in mystery. Plans were filed with Building Inspector Murphy for the installation of the moving picture machine in the vacant cafe of the Saranac, which is owned by the New Amsterdam Bank, and workmen have been busy turning the place into a small theater-like interior. "It'll be a great come-off," observed Mr. Ed. Carpenter, the obliging and courteous young man in a corner of the lobby who will sell you tickets to any theatrical attraction in town at a nice profit, "and they tell me it's going to be something pretty good." "That is unless the picture shows I ever saw charge to cents, but this one is going to charge 25, so it must be pretty good. I'm willing to see what the bunch round here'll say when they get a flash at the pictures. They ain't like the paintings of the dames that used to hang in this place—you can take the pictures, bo. I saw this countess dance yesterday and she seems a smart party." "One of the workmen told me the pictures had been shown in Europe, where they were a big hit." "I don't know much about it," said Col. B. W. Wrenn, who is manager of the rubberneck wagon agency that starts its tours from the Saranac, "except it'll give our lecturers another paragraph to hand out to the visitors to our great city."

J. Edgar Leaycraft, the agent for the property, said he couldn't tell much about the countess, except that she had leased the property and that they had made a nice business deal with her. In the meantime "the boys on Forty-second street" are waiting for the big show.

City Building Inspector Winterrowd, of Indianapolis, Ind., has suggested to the Board of Public Safety the best way for the city to extricate itself from a dilemma into which a police court decision in regard to 5-cent theaters has left it, is to obtain the passage of an ordinance by the City Council and the board of health has approved the suggestion. A short time ago Acting Judge Wilkinson, in the police court, decided that the city had no con-

trol over 5-cent theaters that give moving picture shows, because the present building ordinance of the city does not apply to such theaters as it does to the larger playhouses. The case was one against an East Washington street 5-cent house, where Mr. Winterrowd sought to enforce the laying of a cement floor. As a result of this decision, the building inspector says, he has absolutely no control over the small theaters, and his hands are tied even in the enforcement of ordinary rules of safety. He told the board one of the small places was so crowded, with people standing even in the aisles, that it would have been difficult to crowd another person into it. The case has been appealed by the city from the police court, and a contrary decision is hoped for from the upper court. But the most effective measure to adopt, Mr. Winterrowd believes, is to draw an ordinance that will provide for safety in construction and conduct in all small theaters and amusement places, and the Board of Safety instructed him to draw such an ordinance.

From Steubenville, Ohio, we learn that William McMullen and son Frank, and Ottomer Brandenberg, who were the pioneers in starting the nickelodeon business in this city, have, after three years of success in their enterprise, retired from the business and sold their nickelodeon in this city to Fritz Bueche, who will manage the same place, the consideration being \$1,500. The nickelodeon in Brandenberg in Mingo has also been disposed of at a consideration of \$350, and the new manager takes possession at once. Frank McMullen and Ottomer Brandenberg will enter into a new business enterprise, along the lines of vaudeville and will no doubt make a success of the business, having acquired the experience during their nickelodeon career.

A New York vaudeville syndicate has offered \$3,000 a year rental for the use of the Auditorium in Columbus Institute, Poughkeepsie, N. Y. The offer has been refused by the members. They realize that the sum is a liberal one, but do not wish to turn the building into a vaudeville theater, as it was designed for other uses when built. It is possible that Poughkeepsie may go without a vaudeville theater for a year or two. The field for cheap amusements is covered by the moving picture shows, and for the better class of entertainments the Collingwood Open House meets the needs of the public fully.

Torrington, Conn.—James A. Ryan, manager of the Twentieth Century Moving Picture Company, was brought into court after spending the night in a cell at City Hall, and after a short session was convicted on the charge of having violated the Sunday statute and fined \$50 and costs. Judge Walter Holcomb, in giving his decision, declared that he would impose imprisonment penalty if there was one, but that since there was only a money penalty, he would make it as severe as possible. The recurrence of riotous demonstrations as the result of the moving picture campaign has aroused many of the residents of this community, and the public sentiment seemed to be gathering rapidly against the amusement company's defiance of the State law, and the authority of the local officials. Judge Holcomb made it clear that he would impose the maximum penalty hereafter.

Francis O'Rourke, of St. Paul, Minn., thought he had his theater sold. But he hadn't. So now he has brought suit in district court, charging breach of contract against Jennie V. Henderson, and asking \$1,000 damages. He says that on May 17 the defendant agreed to purchase the Bijou Moving Picture Theater and paid to earnest money. Later she refused to accept the theater or pay the rest of the agreed price of \$1,100.

We have received a copy of the circular of the G. N. Y. Film Rental Company, entitled "Film Rental Facts." It describes the methods adopted by this firm and is interspersed with four or five half-tone cuts, illustrating the interior of the premises.

H. K. Somborn, of Pittsburg, who is establishing a moving picture house in Des Moines, will make his home there. The firm has secured a suitable location on Walnut street and will install their stock at once.

Hennegan & Co., 130 East Eighth street, Cincinnati, Ohio, have just completed a new and attractive line of printing for Pathe's new Passion Play and also for the new Biblical production, "The Prodigal Son."

It is not often we go out of our way to recommend advertisement goods, but "The Red Man's Way" by the Kalem Co., is such an exception that we break our rule to say that the film for picture esque, historic and photographic detail is without a compeer, and will be welcomed by all.

Film Review.

ALL'S WELL THAT ENDS WELL.

SELIG.

A young couple meet and become mutually attracted. Friendship strengthens until the girl's father intervenes and roughly forbids further intercourse between them. Love laughs at locksmiths, the old adage says, and the young people find ways and means of consummating, as a result of which the girl decides to leave her home, and elopes with the man of her choice.

After her marriage, the young lady and her husband return home, seeking her father's forgiveness, but the old man is obdurate and, sternly refusing to receive them, orders both from the house, while the mother bitterly laments his harshness.

Three years elapse, and the old couple are still alienated from their daughter; they are sitting at home thinking sorrowfully of the past, when a vision appears to them, and once more their dear girl stands before them looking as she did in days gone by. This is too much for the mother's heart, who at once sends a message to her daughter to return.

The next scene shows the young mother and father with their child when grand-mamma's letter is received. The wife bids her husband adieu, and, taking the little child with her, makes haste to respond to the summons, and arriving at her old home sends the baby in to announce her coming. Here a very pretty scene takes place in the picture, and an exemplification of the idea that "a little child shall lead them" results in a general reconciliation.

HEY THERE, LOOK OUT.

ESSANAY.

Another comedy of the Essanay kind, brim full of smiles, giggles and hearty laughter. It is what can be termed a rapid fire comedy, as there is not a moment's time to straighten your face out. It keeps you howling all the time. Imagine two playful youngsters on a roly coaster, going harum scarum here and there, hither and thither over people, into windows, knocking down fruit and china stands, and never even stopping to sympathize with the poor victims—everybody gets it.

The Dago with his fruit stand, the copper and the Irishwoman, the Jew with his show case, the Irishman and his dish display, the workmen with their arms full of empty cans, and other scenes which are equally amusing. Finally the boys are cornered, but their quick young brains get to work, and they turn what looks like a good licking for them into a neat escape and at the same time make a laughing finish to this wholesome comedy.

"99 IN THE SHADE."

ESSANAY.

The title will give you some idea as to the style of the film. It is a not comedy of the legitimate kind, and will certainly warm an audience up to a laughing mood.

A pipe has sprung a leak, a plumber is sent for and arrives at the house with tools and furnace, which is the innocent cause of all the fun. The plumber, after lighting his furnace, happens to leave it in such a position that a chair is accidentally placed over it by the housekeeper, who is preparing breakfast for her employer. The chair has just about gotten good and hot when he comes in and innocently sits on the chair. The warmth of the chair be-

gins to take effect, and the poor fellow is made uncomfortable for a few minutes; he puts his hand under the chair and it comes in contact with the furnace; he gives one jump and lands on the table.

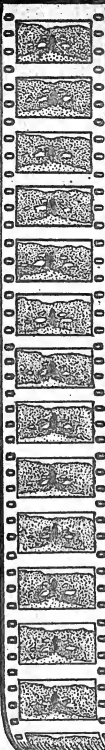
The plumber is then thrown out. The plumber now devotes the rest of the day to fun, and succeeds in getting plenty of it through the aid of his furnace. He meets a lady acquaintance and the two friends have a hot time, that is, their victims have when the furnace is placed under them, while they are comfortably sitting. A copper on a park bench, a Hebrew in a refreshment garden, and others are driven to hunt a cooler spot.

SERVING A SUMMONS.

WILLIAMS, BROWN & EARLE.

In the opening scene a policeman, with

a summons to serve, knocks at the door of a cottage, the woman who answers the door being nearly frightened to death when she hears his business. The scene changes to the interior of the cottage where a man is seated at a table. The constable enters and serves the summons and, having accepted the offer of a glass of beer (contrary to a policeman's usual principles), the glass disappears from his hand, the man and woman, furniture and everything he touches instantly disappearing until the poor man is at his wits' end. Leaving the room in a state of amazement, he does not notice a pail of whitewash the artful couple have placed in his way, and which he falls into, being turned into a perfectly white figure. He, however, has his revenge when he catches them both and ducks them in the whitewash.



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A SOLDIER'S JEALOUSY.

WILLIAMS, BROWN & EARLE.

A young soldier meets his sweetheart on a bridge by appointment. He has bid her farewell and is about to ride away when he is called back by the girl, who has been kissed by an officer against her will. The lover resents the action vigorously, and, after knocking out the officer, carries the girl away. The commander of the troops receives an urgent message, writes a dispatch, calls for our young soldier and hands it to him, ordering him to deliver it. The officer plots with two soldiers to delay the dispatch and disgrace him. They are overheard by the girl. The soldier is seized by the men as he approaches the stable, and dragged into a basement room. His sweetheart enters whilst they are struggling, and he releases one hand, gives her the dispatch and asks her to take it to the commander. Running up the steps she fastens the door, making them all prisoners, then mounts a horse and rides furiously away.

The scene when the enraged commander enters the room is very startling. He finds a furious fight with swords in progress. Knocking up the sword of the combatants, he tears the mask from the officer's face and orders his arrest. Then shakes hands with the soldier. He turns away whilst the lovers fondly embrace. This is a very fine subject.

DRINK.

WILLIAMS, BROWN & EARLE.

A drunken man leaves a saloon, thoroughly incapable, and struggles along homewards. On reaching a watchman's shelter standing behind a guide-post the drink overcomes him, and he falls down inside helpless.

An automobile comes along the road, stops at the post, and one of the occupants attempts to decipher the name. Going to the man inside the hut, one of the men attempts to gain some information. The drunken man is so muddled that, upon seeing the motorist covered with fur, he becomes completely terrified and falls to the ground. He has a horrible dream.

He is chased round the shelter by the motorist, who suddenly changes to a bear. In trying to get away he falls down, is picked up by the animal and carried off in the automobile to the bear's den, where he is terribly mauled.

The drunken man, after continued shaking, opens his eyes, and is glad to find his experience imaginative. Pointing out the road quickly and grasping the money the motorist gave him, the drunken man goes off very much sobered by the fright.

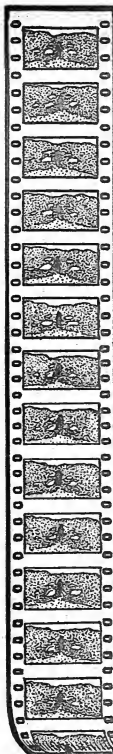
THE RED MAN'S WAY.

KALEM.

The scene opens with a typical Indian camp, showing the chiefs' tent in front of which are several squaws preparing the savory repast for the tribe, round a fire arranged in the open space. One by one the squaws vanish inside the tent. A part of the tribe are seen leaving the camp, starting on an expedition to replenish theirarder, leaving the young squaw, Dove Eye, in charge of the culinary department. There now appears upon the scene young Chief Eagle Feather, and he offers to Dove Eye the usual presents recognized by the Indian tribe to their prospective brides, displaying an elaborate blanket. She rejects the blanket and tells him to go; he departs from the scene with great reluctance. Shortly after the departure of Eagle Feather, another young chief, Young Bear, comes running down the slope. Standing

in front of Dove Eye, in true Indian fashion he offers her his heart and hand, which is accepted by Dove Eye. Then being sure that his suit is accepted, he picks her up in his arms and carries her away from the camp. Just as they are vanishing in the woods they are observed by one of the tribe, who has been a spy upon their love-making and who immediately raises an alarm, which is answered from far and near. Learning the cause of the alarm, the whole tribe starts in pursuit of the pair, led by Eagle Feather, who overtakes them, and, being overpowered by numbers, they are brought back to the camp. On their return to the camp, Eagle Feather demands they hold a council at the fire. According to his request, they now form a circle round the fire and the old chief stands in the center with a pipe; he then raises an invocation to the

Great Spirit. He smokes the pipe and then passes it around to the rest of the circle, finally ending with Young Bear. A challenge that the hand of Dove Eye be given to the strongest and fleetest is made by Eagle Feather and is at once accepted by Young Bear. Young Bear beats Eagle Feather in the race and is just about to take Dove Eye, when Eagle Feather demands another trial of strength in a wrestling bout, at which Eagle Feather is again badly beaten. He is now disgraced and thrust from the camp, and Dove Eye is given to the successful lover, Young Bear. They start for a quiet spot for their wooing, where they are discovered by Eagle Feather, who, in his jealous rage, attacks Young Bear; a fight with knives ensues, at which several of the tribe try to separate the combatants, but are prevented by Dove



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Eye, who desires to see her lover win the duel. Young Bear finally overcomes Eagle Feather and the tribe go back to their camp leaving Young Bear and Dove Eye to enjoy in triumph and happiness their well-earned espousals.

THE SPRING GUN.

KALEM.

The scene opens with a modern Prodigal Son, having wasted his substance, coming into his father's farm; here he ruminates on the matter of his condition, a thirst-slaker. Turning his pockets inside out, he finds they are empty. On hearing the hens cackling, an idea strikes him, and he enters his father's hen-coop, taking therefrom one of the finest hens, and starts away with it, hoping to raise some dough. Hearing a noise, the old farmer appears on the scene and at once begins to count his chickens; he finds that two have disappeared. He then sets about to trap the thief, but by this time the son is hid away on the roof of the hen-coop and is watching his father set the trap for the chicken thief. As soon as the farmer's back is turned the son discharges the full charge of grape shot in the gun into the fleshy back of the farmer, who, by the way, is more frightened than hurt.

RETURNING GOD FOR EVIL.

GAUMONT.

The first scene shows the interior of a poor workman's home, wherein a sick child is lying in bed, over whom the mother, father and a doctor bend—the three showing great anxiety over the child's condition. The doctor writes a prescription and departs. A milkman enters the room with a bottle of milk. The poor man tells the milkman that he cannot pay for the milk, whereupon he is told that the milk is bottle gratis. A poor charwoman enters with a bundle of fagots, and, seeing the circumstances in which the poor man is in, also leaves her burden without accepting any pay.

The workman now dons his hat and goes off to the drug store to endeavor to procure the needed medicine for his sick child. There he is turned away, and returns home where he is met by his wife, to whom he explains that the druggist would not fill the prescription without money. She bids him go again, giving him a basket full of vegetables to offer as exchange for the medicine. Upon his arrival, he entreats the druggist to accept the vegetables as payment for the medicine. This offer is spurned very rudely, the clerk throwing basket and all on the floor, after which act the man makes a fruitless attempt to grab the drug. As he stands by, a little girl and maid enter the pharmacy. The druggist greets them and fondly kisses his little girl, who is on her way to school, but refuses medicine for that of the poor man. The toiler returns home empty-handed, exhausted and downcast, and kneels at the bedside of his sick child. The scene changes to a schoolroom. Teacher at her desk, children in their seats, all busily engaged—one child at the blackboard drawing a figure. A little girl (the druggist's) enters late, makes her excuse to the teacher, takes her proper seat and joins in the class work.

Again the scene is changed to views of the poor man digging in his garden, when an alarm is given of a fire. He immediately drops his shovel and joins the volunteer fire department, who are running down the lane to the blaze, following and brooding over both grown-ups and children. They finally reach the structure that is on fire, which happens to be the school. Next is shown

the burning school, beautifully tinted, making it realistic. The volunteers enter the structure, while smoke and flames pour from every window.

The chemist's daughter is missed, whereupon our hero climbs up a ladder and enters the room, which is ablaze and full of smoke. After groping around the room, he locates the child, and, almost exhausted himself, he tenderly carries her down the ladder, where he is met by the druggist and firemen, who relieve him of the burden.

The last series of views shows the poor man's daughter, now convalescent, bundled up and sitting in front of their hut, where the druggist and his little daughter make a visit. The latter runs forward and presents the sickly child with a large bouquet of flowers, and then the pharmacist steps forward and embraces the invalid, upon which the unwilling father, who is now undagged, appears and spurns the advances of the druggist. Upon the entreaties of both children, they shake hands and forgiveness and reconciliation follow.

LATE FOR HIS WEDDING.

GAUMONT.

The first series of views show the bride, maid, groomsmen and bridesmaids anxiously waiting for the arrival of the groom. Finally their patience is exhausted; they decide to go off without the missing party, and one of the groomsmen is sent away on a bicycle in search of the groom. As the messenger rides away, they enter the omnibus and are driven to the wedding, by their way, pedestrians, vehicles, public buildings, etc., and stop in front of the municipal building.

The following series of views is that of a bedroom, wherein the groom is shown peacefully sleeping. He awakens with a start as the messenger knocks at the door, sits up in bed and looks at the clock. Lo! it is late. Just then the groomsmen enter the room and inform the tardy one of the fact that the time is long overdue and then hastily departs. The groom jumps out of bed, starts scurrying around, dresses quickly, and in his haste the collar button mysteriously disappears. (Very humorous.) After several frantic attempts to fasten the collar, he gives up. Grabbing the bouquet of orange blossoms, he starts out post haste for the home of the bride. Arriving there, the groom is told that the party has left for the City Hall. Learning this fact, he starts tearing down the street again.

The next views show the bridal party descending the steps of the City Hall and halting before the door of the omnibus; all show a reluctance to enter, and every member of the party is anxiously looking up and down the street, lest the belated one may come in view. They finally enter the vehicle and are driven away, passing through the public thoroughfares again, and are brought to the church.

The scene is now changed again, showing the groom running up the steps of the City Hall, with the bouquet of orange blossoms still in his arms, looking for his party. Once more he learns that he missed them and once more does he start out in hot pursuit, in his haste colliding with a cyclist; a small mix-up follows, and then he continues on his merry chase.

In the meantime the bridal party leave the church and are driven away to a refreshment garden, where they are shown to enjoy themselves, all except the bride, who is the saddest and most dejected.

Again the scene is changed, in which the groom is the central figure. He reaches the church, panting and excited, only to be dis-

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appointed, for his wedding party had departed. Not discouraged, he continues his search, starting off for the garden. In his eagerness to reach his bride, he runs into a pedlar's pushcart, which he overturns. A fight ensues, in which the groom is beaten and finally arrested by two policemen. As he is led away by the officers, he encounters the whole wedding party, who are walking down a lane. After explanations by all the parties, the officers release their prisoner, who, although battered up, clothes torn, collarless and dirty, is joined by the bride, and they march happily away, embraced in each other's arms.

ARE YOU AN ELK?

LUBIN.

Invitation.—Jones receives a visit from a friend. The latter is an Elk, and with the consent of his wife, Jones decides to join the lodge.

Initiation.—Jones becomes an Elk. He gets it good and hard in the first degree, still better in the second degree and worst in the third degree. It is absolutely impossible to describe the funny antics through which Jones has to go. It must be seen how gently he is handled so as to become worthy of being an Elk, to be appreciated. He is even cut in two, so that the members of the lodge can see what there is in Jones. The film altogether is too funny to be described.

Explanation.—Jones has become an Elk. He goes home to his wife, carrying the stigma of his newly bestowed honor. But, O my, what a headache he has the next morning!

AN INDIAN'S FRIENDSHIP.

LUBIN.

While the cowboys are entertaining themselves an Indian enters, and is exhausted. He asks for a drink, which is gladly given. While the cowboys and girls enjoy themselves, Jack, the cowboy, and James, the greaser, step out-doors, apparently waiting for somebody. Two young ladies arrive on horseback, dismount, and together with the cowboys, enter the dance hall. Jack and James ask for the first dance. The beautiful cowboy queen seems to favor Jack. This incites the jealousy of James, the greaser, who draws his knife, as if to stab Jack. The cowboy queen interferes and proposes a horseback race between the two rival suitors for her hand.

The race for the girl's hand is a very fast one. Jack, the cowboy is victorious, and is heartily received by the cowboy queen. All go inside, except James, the greaser, and his friend Jim, who conspire to kidnap the cowboy queen, which plan is carried out at once. They overpower the girl, place her on horseback and ride off.

After a long, tedious ride, James, the greaser carries the exhausted girl into the thick of the bushes. Jim, his pal, rides ahead with both the horses, so as to mislead the pursuers.

The absence of the cowboy queen is soon noticed. There is great excitement in camp. All start out to hunt for the missing girl. The Indian who just arrived on horseback jumps off his horse and trails after the fleeing criminals. The cowboys, guided by the Indian, have closed in on Jim. He is pursued and shot off his horse. After the Indian made sure that the greaser was dead he pursued the trail, which leads to the other villain's hiding place.

As soon as James, the greaser, sees that his hiding place is discovered, he attacks the Indian, and a terrible fight ensues. At

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last James, the greaser, is killed, but not before the Indian receives a stab wound. The Indian helps the cowboy queen upon his horse and brings her triumphantly back to camp, where he is thanked most heartily by the men and women.

Exhausted by the great loss of blood from the wound received at the hands of James, the greaser, the Indian drops dead, painfully mourned by his beloved friends.

WHO'S BOSS OF THE HOUSE?

LUBIN.

The picture opens showing two flats next door to each other. In the left side the man is boss, while on the right side the woman is boss. The latter makes her husband wash the dishes and do all the housework, while she goes out and has a good time.

The woman on the right side goes to visit the woman on the left side, while the husband who is boss goes to visit his friend on the other side. While the women are together the one who is boss of her house induces her friend to be firm, show her power and be the boss of the house.

At the same time the two men have a nice little talk. The husband of the left side of the house tells his neighbor to be a man, show his authority and be the boss of his house. The latter decides to follow this advice and both leave the house to drink courage for the coming events.

The husbands return to their respective homes. Both husbands and wives start new ways. They work well for a little while until suddenly the wife of the right flat, accepting the dictations of her husband, seeks courage in the flat of her neighbor. There she finds entirely changed conditions. Her lady friend is the boss of the house. Grasping the occasion she, too, tries to be boss again and pretty soon both the husbands are as tame as little lambs.

A MISUNDERSTANDING.

LUBIN.

John intends to get married. He goes hunting for furnished rooms. So does his intended. While John speaks to the landlady another visitor comes in. The landlady asks John to hold her baby while she shows the rooms to the visitor. At this moment John's intended enters. She sees John with the baby in his arms. A scene follows, during which the girl throws her engagement ring at John. He tries to explain the situation, but all in vain. The young girl rushes out of the house, followed by John with the baby in his arms. The landlady returns with the visitor, and, seeing the young man running away with her baby, runs after her baby, while the visitor runs after the landlady to get his change. The young man catches up with his intended. The landlady takes her baby and the visitor gets his change. Everything is explained. The young couple make up and live happy after this.

GRANDPA'S VACATION.

LUBIN.

Grandpa decides to take a vacation and takes his two grandchildren along. They go to the country, where they certainly have a good time. What is, the children play all kinds of pranks on grandpa, too funny to describe and too numerous to relate.

It is enough to say that when grandpa returns from his vacation he is so bandaged up that you hardly could recognize him. But the boys had a good time, just the same.

THE SHAM SWORD SWALLOWER.

WILLIAMS, BROWN & EARLE.

Two questionable looking individuals are loafing outside a theatrical costumer's watching hangers of clothes being placed on the curb ready to be put on a van. They quietly pocket their opportunity and make off with a hamper each. Reaching a quiet spot they examine their "find." One is a policeman's uniform and the other the doublet and hose of the sword swallower variety. One of them is struck with a brilliant idea. They don the clothes and the sword swallower proceeds to collect a crowd. He makes a collection before commencing his performance and intimates that he must have so much before giving his show. Whilst he is endeavoring to obtain this, his policeman friend enters and orders him off. Both then leave the crowd, who appeal to a real policeman; the fraud is discovered and the whole mob give chase. The miscreants are finally captured, doused under a pump and then handed over to the arm of the law.

A DAY OF HIS OWN.

He is just off to work; misses is doing a bit of washing. Outside he stops to read a bill of a fete which is going on. He wishes he was going. Enter friend with two young women. One of the latter succeeds in persuading him to play truant. He slips off his apron and puts it with his tool-bag over the garden wall. Later on his misses discovers these, and making a shrewd guess as to his whereabouts, proceeds to track him down. We see her at the fete. First she finds her erring spouse with the girls on the merry-go-round; then in the swing boat; in the tea-garden; on the switchback; again she finds them on a bank enjoying a little picnic, and she overhears some remarks about herself which "upset" her. But the lucky husband gets away every time, and his enraged wife comes to grief. However, she eventually runs him so close that he takes refuge in the tube of a shooting gallery. Unfortunately, directly afterwards the attendant secures a customer, who fires two shots down the tubes. The wife now comes in; she tells the attendant she is quite sure her husband is somewhere about here, and while she is wondering what has become of him, the unfortunate man emerges from the tube in great distress, and the wife makes an easy capture.

LITTLE MEG AND THE WONDERFUL LAMP.

WILLIAMS, BROWN & EARLE.

A young girl, child of wealthy parents, is about to draw a curtain when she sees a poor child outside who offers a tray of odds and ends for sale. With her mother's consent she brings in the child, and later takes her to the theater.

From a box the youngsters enthusiastically watch the wonderful scene of Aladdin. As the lamp is rubbed and the genii appears, bringing with him all sorts of wonderful gifts, the children clap uproariously. Leaving the theater the kind girl drives her poor friend home and kisses her good-night.

Driven by poverty the poor child steals the wonderful lamp from the theater, and is arrested, but liberated and allowed to take the lamp on the intercession of her two kind friends who appear on the scene, and the property man of the theater a substantial amount.

The girl takes the treasured lamp home,

and the scene in the poverty-stricken room as she attempts to obtain good things from the lamp by rubbing is very pathetic.

The rich girl, judging why her friend stole the lamp, determines to play the genii. Purchasing some provisions she drives to her friend's home and finds both mother and daughter asleep. Without waking them she leaves her parcel and empties her purse on the floor.

When mother and child awake they are very much surprised and delighted, the child rejoicing over the food as the mother gathers up the money. It is very realistic.

A TOO DEVOTED WIFE.

WILLIAMS, BROWN & EARLE.

This is very funny. A very small man who has a tall, muscular wife, determines to be rid of her. Rushing out of the house, he runs away and secures a position as a driver. Disguising himself, he enters on his duties. A lady falls down and the new driver runs over her; he jumps down and picks her up to find it is his wife, who captures him, but he again escapes.

Next he gets a job as fireman on an engine, but is discovered by his wife, who attempts to capture him. Then he obtains a position as a policeman and attempts to separate two quarrelling women, to find one is his wife. Next he offers his services to a farmer, disguised with a huge beard, but discovers his wife in the hay in the field, and departs hurriedly.

He obtains work at a dry goods store, and begins to carry some large baskets into the building, and hides in one whilst his wife passes in the evening as he is delivering goods his wife captures him, empties his basket, puts him in it and wheels him home in his hand-cart triumphantly.

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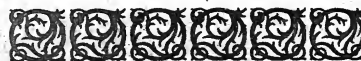
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Moving Picture Exhibitors' Association.

When the case of the People vs. Annie Houseman and Solomon Joseph was continued on October 5, 1907, before Magistrate Droegre in Essex Market Court, there was present a large number of moving picture exhibitors, as the determination of the Court was of vital importance to their interests.

Captain Daniel P. Sullivan, from the law office of Florence J. Sullivan, of 229 Broadway, representing the Moving Picture Exhibitors' Association, argued that Section 290 of the Penal Code, under which the defendants were arrested, did not apply to common shows and moving picture exhibitions, and he differentiated the term "theater" used in the statute as not embracing the latter class of shows.

The defendants, who conduct a moving picture exhibition at 27 Bowery, were arrested for admitting a child under 15 years of age who was unaccompanied by a parent or guardian. The complainants did not attempt to show that the exhibition was injurious to morals.

Magistrate Droegre, in rendering his decision, stated that as there was no substantial dispute as regards the facts, the only question to determine was the novel point of law urged by Mr. Sullivan, and as to that, he was con-

strained to accept Mr. Sullivan's interpretation of the law, and discharged the defendants.

Mr. Sullivan was heartily congratulated by the exhibitors in attendance at the hearing.

Correspondence.

HIAWATHA, Kan., September 30, 1907.

Editor MOVING PICTURE WORLD, New York.

Dear Sir—In your issue of September 14, mention is made in regard to a "Ben Hur" film. I find, from investigating two films used for the above, that they are "The Passion Play" and the operators claim the "Ben Hur" idea from a Biblical standpoint.

This may be of use to someone and stop misrepresentation. Yours very truly,

H. D. ADAMS.

[We thank our correspondent for this information which will satisfactorily answer several queries we have received, and also one who asserted we had given wrong data—he had seen the film.—Ed.]

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Neighbors.....135 ft.
The Tired Tailor's Dream.....625 ft.
The Hypnotist's Revenge.....1030 ft.
Dead Mutt! Ball.....790 ft.
Eyesing Night of Their.....292 ft.
Honey-moon.....153 ft.
Fussy Father Foiled.....153 ft.
The Model's Man.....252 ft.
Bells in Dreamland.....252 ft.

EDISON.

A Race for Millions.....975 ft.
The Rivals.....780 ft.
Stage Struck.....785 ft.
Nine Lives of a Cat.....955 ft.
Jamestown Exposition.....500 ft.
Lost in the Alps.....247 ft.
Panama Canal Scenes and Incidents.....1355 ft.
Daniel Boone: or, Frontiers Days in America.....1000 ft.
Teddy Bears.....935 ft.

ESSANAY.

The Dancing Nig.....80 ft.
Life of a Bootblack.....720 ft.
Mr. Inquisitive.....530 ft.
Slow But Sure.....280 ft.
An Awful Sketch.....683 ft.

GAUMONT.

Smoke without Fire.....257 ft.
Aking His Way.....724 ft.
Returning Good for Evil.....434 ft.
Late for His Wedding.....284 ft.
Madame Goes Shopping.....274 ft.
The Good Wife.....280 ft.
The Motorcyclist.....247 ft.
A Modern Mother.....354 ft.
After the Fancy Dress.....360 ft.
The Magnetized Man.....467 ft.
The Helmet.....380 ft.
Looking at a Balloon.....394 ft.
The Dummy.....467 ft.
Burying a Donkey.....640 ft.

GOODFELLOW.

That Dog Gone Dog.....672 ft.
Golden's Vacation.....670 ft.
A Diastroms Flirtation.....825 ft.
Thursday Is My Jewish Day.....675 ft.
It Served Them Right.....860 ft.

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Reggie's Camping Party.....705 ft.
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One-Night Stand.....760 ft.
The Sea Wolf.....655 ft.
The Book Agent.....720 ft.
The Farmer's Picnic.....670 ft.
The Tenderfoot.....850 ft.
Off for the Day.....670 ft.
The Pony Express Rider.....880 ft.
The Gentleman Farmer.....720 ft.

LUBIN.

The Blacksmith's Daughter.....845 ft.
The New Apprentice.....530 ft.
Grandpa's Vacation.....690 ft.
Wanted: A Husband.....565 ft.
The Actor Annoys the Actors.....210 ft.
A Misunderstanding.....240 ft.
Cory's Revenge.....360 ft.
John D. and the Reporter.....560 ft.
Just Married.....435 ft.

MELIES.

Drink.....312 ft.
Bewildering Cabinet.....370 ft.
A New Death Penalty.....400 ft.
How Brides Love.....500 ft.
The Skipping.....360 ft.
Robert Macaire & Bertrand.....1060 ft.
Tunneling the English Channel.....1000 ft.
Under the Seas.....930 ft.
The Mischievous Sketch.....243 ft.

MILES BROS.

The Blacksmith.....585 ft.
Petitot's Regiment.....735 ft.
Babies in the Woods.....378 ft.
Once Upon a Time There Was.....867 ft.
For a Woman's Sake.....497 ft.
Mrs. First Copper.....255 ft.
Invalid's Adventure.....497 ft.

Checklist Man on Earth.....
Babies in the Woods.....
Female Regiment.....
Arrival of the Lusitania.....
Once Upon a Time There Was.....
For a Woman's Sake.....
Great Lion Hunt.....700 ft.
Female Wrestlers.....508 ft.
Happy Bob as Boxer.....362 ft.

PATHE.

Riding School.....459 ft.
Highwaymen.....590 ft.
Bands Going to the Con- petition.....639 ft.
Maniac Juggler.....574 ft.
Enchanted Glass.....328 ft.
The Adventurers.....902 ft.
Poor Pig.....196 ft.
Still Race.....442 ft.
Indian Loyalty.....410 ft.
Interrupted Party.....282 ft.

THEO. PATHE.

T. P. PARIS.
Who Owns the Pear?.....234 ft.
Unhappy Detective.....517 ft.
The Blacksmith's Strike.....1067 ft.
Too Many Children.....734 ft.
Governors Wanted.....517 ft.
Cream-Eating Contest.....111 ft.
Nose Competition.....Officers.....
Honour.....800 ft.
Interesting Reading.....184 ft.
Clever Detective.....700 ft.

SELIG.

A Life for a Life.....755 ft.
All's Well that Ends Well.....680 ft.
Grand Canyon of Arizona.....600 ft.
Roller Skate Craze.....500 ft.
The Union Field.....425 ft.
The Matinee Idol.....480 ft.
The Bookworm.....445 ft.
Western Justice.....700 ft.
Bertie.....440 ft.
One of the Five.....535 ft.
The Bandit King.....1000 ft.

SOCIETY ITALIAN CINES.

Monk's Vengeance.....204 ft.
Society Italian Cines.....272 ft.
Modern Samson.....420 ft.

Hunting the Devil.....291 ft.
The Fireman.....292 ft.
Gitanas.....912 ft.
Kidnapping a Bride.....535 ft.
Fountain of Rome.....215 ft.
Slavery of Children.....530 ft.
The Fireman.....292 ft.
Modern Youth.....1082 ft.
Ragpicker's Daughter.....694 ft.
Little Fregoli.....245 ft.
File de Chiffonier.....694 ft.

URBAN-ECLIPSE.

Farmer Giles' Geese.....247 ft.
Crated by a Ped.....287 ft.
Rubberneck Reuben.....254 ft.
The Foster Caddy.....640 ft.
Madame Goes Shopping.....274 ft.
A World-Be Champion.....554 ft.
The Foster Caddy.....640 ft.
Madame Goes Shopping.....274 ft.
A World-Be Champion.....554 ft.
Slavery by Circumstance.....470 ft.
The Foster Caddy.....640 ft.
Tireless Alps in Winter.....327 ft.
The Haunted Bedroom.....267 ft.
The Great Victoria Falls.....458 ft.
Atlantic Voyage.....587 ft.
The Foster Caddy.....640 ft.
Fisherman's Luck.....570 ft.
The Great Victoria Falls.....458 ft.
Atlantic Voyage.....587 ft.
A Doctor's Conscience.....700 ft.
Fisherman's Luck.....570 ft.
Glimpses of Erin.....647 ft.

VITAGRAPH.

The Burial.....440 ft.
The Mill Girl.....708 ft.
Purchasing an Automobile.....708 ft.
The Distraught Cavalier.....425 ft.
Cast Up by the Sea.....415 ft.
Ghost Story.....234 ft.
WILLIAMS, BROWN & EARL.
Die Tumbler.....515 ft.
The Foer's Babes.....525 ft.
The Comic Duo.....270 ft.
Bertie.....440 ft.
The Tramp's Dream.....450 ft.
The New Policeman.....505 ft.
Fatal Leap.....255 ft.
Shave on Instalment Plan.....267 ft.
The Busy Man.....515 ft.

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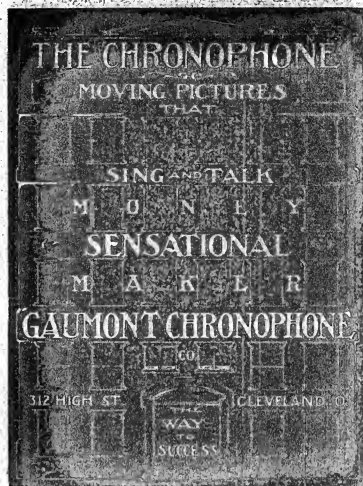
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the challenge and defeats Eagle Feather both at foot-racing and wrestling. Eagle Feather, beaten and disgraced, seeks revenge, and coming upon Young Bear and Dove Eyes at their wooing attacks Young Bear. A remarkably thrilling duel with knives follows and Eagle Feather meets his death.

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4. At the Council Fire.
5. Young Bear Wins His Bride.
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that unscrupulous dealers prepare for you.
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Yes!
Then secure reserved space aboard our
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IT'S a through **EXPRESS** and the ordinary charges against you are
PREPAID because there are no
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Our **NEW** service scheme simply

Romps Home a Winner

We will put you wise for the mere asking.
If we can't show you, we foot the bill.
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Vol. 1., No. 33.

October 19, 1907

Price, 10 Cents.

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Code Word—Agirl

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**Adventures of a Youthful Victim of Dime-Novelties in the Wild and Woolly West
LENGTH, 792 FEET**

"Terrible Ted" is the high card in films here this week.—*Variety Correspondent.*

There have been many comedy films presented at this house (Joliette) this season, but "Terrible Ted," proved to be the best of the long list.—*Boston Press.*

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The World Photographic Publishing Company, New York.

ALFRED E. SAUNDERS, Editor.

J. P. Chalmers, Associate Editor and Business Manager.

Vol. 1,

OCTOBER 19th

No. 33.

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ADVERTISING RATES ON APPLICATION.

Editorial.

How to Prevent Duping.

The letter from Chas. Urban appearing in our correspondence column, encourages us to again return to the subject of the duping of films. In conversation with a prominent patent attorney, the question of copyright was raised, and reverting to our editorial on this subject, he said there has been no practical test of the law made by the firms whose films are being duped, and contended that the copyrighting of the negative, as at present, is sufficient to cover the whole series of pictures.

We contended for our version of the law, and quoted our experience when copyrighting lantern slides. At first we had the series photographed on a card, 84 in all, which we apportioned twelve on each sheet, making even to be copyrighted. We were told that that was no legal protection under the copyright act, and that any individual picture or all of them could be copied and we would be unable to gain recompense for such duping, so that in the end we copyrighted each slide separately, as required by the act. We know several song-slide manufacturers are sending pictures in bulk for copyright, who would find they have no remedy at law, if put to the test.

To return to the film question, Why do not those firms whose films are being duped bring a test case before the courts? It is well known who is duping, and if a precedent could be once established, giving the correct rendering of the copyright act, the pernicious practice would soon be stopped.

Talking with Mr. Will Barker when he was in our office, he offered a suggestion that is so good we will give our readers the benefit of it. This will cover not only the film, but the slide-maker also, and is one that should be instantly adopted by all who desire to stop the hieiving of their efforts. That is, each firm adopt some simple trade-mark and register that; then in every scene, either for film or slide picture, place this trade-mark in some conspicuous or inconspicuous place; by so doing, the expense of copyrighting, etc., is done away with. The law states it is a felony to infringe, copy, or repro-

duce any trade-mark in or on any article for trade. This applies also to international trade-marks, so that foreign firms registering such marks here are fully protected.

We fancy some of our readers raising objections to having to place an incongruous mark in almost every conceivable position. We reply, do not adopt an incongruous mark. One manufacturer of slides with whom we were conversing and to whom we offered this solution out of his difficulty (he having had several sets pirated), asked us into his studio and requested us to kindly point out on the scene representing the exterior of a modern house with balcony, where he could put his trade-mark. We at once suggested the addition of an outside lamp painted on the background and the trade-mark inserted in the glass squares of the lamp. The next scene was a lane with telegraph poles. The linemen often put chalk-marks on, when calling attention to special work, and the mark could embody the trade-mark of the maker. Another scene was a lawn. We suggested the addition of a sun-dial, or a pedestal and statue, carving the mark on the base.

These illustrations should be sufficient to show how to overcome the problem, and the artist ought not to lack ideas to overcome any difficulty that may arise in placing the trade-mark.

Poorly Made Lantern Slides a Menace to the Profession.

In this commercial age, when the superficial is elbowing out the real in many lines, it is more disappointing than surprising to note that the lantern slide is also a victim to the prevailing mania for cheap and hastily produced articles. It is very important, however, that those who have built up a large business and a reputation for good work, should endeavor to keep that work up to a certain standard. We are prompted to say this because there is really no excuse for the trash that is frequently seen in the shape of slides supposed to illustrate popular songs. In a metropolitan audience it is a common occurrence to overhear adverse criticism on these specimens of bad photography, and hideous coloring. If slide-makers desire to continue in business and prosper under the spell that at present draws the public to this class of entertainment, the standard must be raised. The use of the kodak is now so universal that almost everyone knows the difference between good and bad photography.

RENTERS SHOULD REJECT POOR QUALITY.

In a vaudeville house, that can certainly afford to pay for the best work, we listened the other day to a good singer, but the charm was dispelled by the wretched "pictures" that were thrown on the screen. All the more so when they bore the advertisement of one of New York's principal slide-makers—a man whom we know to be capable of producing the most perfect thing in lantern slides. The posing of the figures was poor and unnatural, the backgrounds ill-chosen and the photography technically bad—the tone values being utterly disregarded. To further distress the eye, the three primary colors had been applied to the slides in a manner that made the figures look ridiculous and unreal. A slide that is photographically good only needs the slightest tinting to add brilliancy to the effect and is better without color than when poorly applied.

WHAT IS A GOOD SLIDE?

The beauty of a good slide from a good negative lies in the fact that it renders with correct gradation every-

tone value of the subject. Between the clear glass of the highest lights and the opacity of the darkest shadows there must be a just proportion of tones and half-tones, and the longer the scale the more perfect the slide. The average slide has been reduced to two steps and seldom renders more than four steps of the scale. The outlines of the subjects are rendered in opaque deposits of silver and all else is clear glass. Such slides, though photographic, are little better than reproductions of pen-and-ink drawings.

FIRST GET IT IN THE NEGATIVE.

The cause of this degradation of tonal quality is generally in the making of the negative—insufficient exposure and unsuitable development. The exposure was not sufficient to render the shadow detail, and in prolonging the development in a vain attempt to bring out this detail, everything becomes equally opaque. Let it be understood that a brilliant negative will not produce a good slide; the best negative is one that may be termed thin, yet full of detail, and this can only be obtained by giving ample exposure and developing in a weak solution containing little if any bromide.

We are speaking here of dry plate photography, as this is in most common use to-day. More slides are also made on gelatine plates, because they are more easily made and more easily colored than a collodion slide; but for cheapness of production in large quantities and beauty there is nothing to compare with a gold-toned collodion slide. In future articles we will treat of this process.

DEVELOPER FOR SLIDE PLATES.

We have been asked to give a good developer for gelatine slide plates, and recommend the following, which gives a pleasing warm black deposit:

Ortol	66 grains
Potassium metabisulphite.....	48 grains
Sodium carbonate.....	1 ounce
Sodium sulphite.....	1 ounce
Potassium bromide.....	48 grains
Water	48 ounces

Eight ounces of this will develop a dozen plates, when it should be discarded. The stock solution keeps clear for months, if well corked, and may be used for negatives in the same proportions, of course omitting the bromide.

If a little extra work is not a drawback, the quality of a gelatine lantern slide is always increased by carrying the development a little farther than is necessary and after fixation reducing with the well-known hypoferricyanide or any other reducer.

Hints For Operators.

By MAXWELL H. HITE.

While the writer hereof does not claim to be the only man posted on the subject of Electricity and its proper manipulation for successful projection work, he believes that his writings can be read with profit by all who are interested in giving successful, safe and satisfactory life motion picture exhibitions, and as there are several important things that go to make an entertainment of this kind a success, I shall from time to time write on the following subjects: First, The Arc Light; second, Cored Carbons; third, Wiring the Theater, and last, but not least, The Operator; it is he who has the safety of the public in his hands, and right here I wish to state that

I agree with the editor of this journal when he says that the operator who smokes while in the operating room should be severely dealt with, as to my mind, this is as foolish as the man who went to draw a gallon of gasoline with a lighted wax candle.

THE ELECTRIC ARC LIGHT.

The electric arc is a phenomenon discovered by Davy in the year 1800, when he sent a current of electricity through two carbons. After he brought the carbons together he separated them slightly, that is, about one-eighth of an inch, and the current continued to pass, raising the temperature of the ends to a very high degree, while a vapor passed between the carbons. Thus, from this crude experiment of Davy, we learn that when a current of 10 to 25 amperes, under a pressure of 110 volts, is passed through two carbons, with their ends first in contact and then gradually separated say about one-eighth of an inch, a brilliant flame, called an electric arc, is established. This arc is composed of a carbon vapor; that is, the high temperature caused by the passage of the electric current through the resistance at the contact surfaces causes the carbon to boil, and the vapor arising therefrom, being a better conductor than the air, carries the current across the air gap from one carbon tip to the other. This volatilization occurs mainly at the tip of the positive carbon, where the current enters the arc, and this is the point of the highest temperature and the greatest light-emitting point. The arc being maintained at this point, the disintegration of carbon takes place, i.e., the carbons waste away and a cup-shaped end is formed on the positive carbon, called the crater, while the negative carbon becomes conical in shape. The negative carbon being lowest in temperature the positive carbon continually feeds it, and the deposit thus fed to the negative carbon forms a pure graphite. Both carbons are consumed, but the positive carbon is consumed about twice as fast as the negative.

The light emitted by any heated substance increases with the temperature. The temperature of the crater when in the state of ebullition is about 3500° C., this being the hottest point of the arc, and therefore it is from here that the most light is emitted. In using a direct current hand-feed arc light for projection work such as moving picture and illustrated songs, it is necessary to place what is known as a rheostat in series, in order that the operator may be able to control the amount of current; without a rheostat an arc lamp would not work, owing to the fact that too much current would pass. In projection work, cored carbons of the best quality should be used, as the presence of material whose points of volatilization are much lower than that of the carbon, must result in a considerable reduction of the temperature, which will decrease the intensity of the light. Therefore, if the carbons are made from a mixture of carbonaceous powders, unless all of the ingredients are nearly of the same hardness, irregularities in both the consumption and the temperature will cause unsteadiness of the light. For this reason I advise the reader to use the best carbons that he can buy, in order that he may have a good, clear, steady light.

Next in order is to so adjust your arc that the same strikes the center of the condensers, for unless you do this you will fail to secure a bright, sharp picture, and when you fail to show a picture that is clear and sharp, your patrons become dissatisfied and fail to return to see your show. My next article will treat the Alternating Arc; as there is a vast difference between direct and alternating arcs.



Messrs. Williams, Brown & Earle take exception to a statement in our last week's issue that a certain advertiser who carries a stock of 25,000 slides has the largest stock in this country, so we journeyed over to Philadelphia to investigate and on being given the opportunity of examining their stock sheets found that on January 1 of this year they had over 40,000 slides in stock, and this was being constantly added to. This was further verified by reference to their shelves, and their stock covers every imaginable subject—scientific, historical, travel, comedy, art subjects and lecture sets. Their rental business is well organized and while their trade has hitherto been mainly drawn from other channels, the theatrical manager and nickelodeon proprietor are now among their steady and increasing customers.

A meeting of considerable interest was held in Philadelphia on Monday evening of the Philadelphia Board of Fire Underwriters, together with invited guests from other cities, to discuss the topic of the risks of the moving picture theater. All the leading makers of machines were examined and tested and pronounced to be satisfactory and free from risk, if operated intelligently and carefully. Attention was called to the fact that the safety shutter, while being necessary, is not the sole precaution needed, as it was demonstrated that if a piece of film was allowed to touch the heated metal of the lamp house that it flared up instantly and was more dangerous than ignition from the rays of light, as then the film was in a confined situation and only the exposed part was consumed. While no definite action was taken, it was proposed to frame a law compelling all operators to pass an examining board and be duly licensed, and we understand that the next meeting of this proposition are to be discussed at the next meeting.

As we have before mentioned, the nickelodeon has invaded the principal thoroughfare in Philadelphia to an extent that has called the attention of the authorities to the matter and steps taken to eliminate the noise features. The public, however, seem to appreciate these places, and they are thronged from morning until night and the proprietors vie with each other as to which can give the best entertainment. The shows are continuous and the time consumed by re-winding or changing reels is taken up by illustrated songs and other vaudeville acts. In some theaters the pictures are changed twice daily.

The largest and possibly the most patronized and elaborate nickelodeon in Philadelphia is operated by S. Lubin, within a stone's throw of the Wanamaker store, on the principal side of Market street, and diagonally across the street he has another in course of construction. Over the Lubin theater is located his rental and sales offices, and the remaining floors of the building contain the machine factories and studios and film producing plant, with a present capacity of 20,000 feet per day. His faith in the future of the business is shown by the fact that this plant is being duplicated in every detail and when completed he will have facilities for producing 40,000 feet of film per day and 50,000, if pushed to its full capacity.

The great success prophesied for the Kalem film, "The Red Man's Way," has been more than realized, and this week they follow it with another "Nathan Hale," that for historical interest, setting, acting and photographic quality, bids fair to maintain the high standard they have set for their products.

We have had frequent inquiries of late as to where second-hand film may be obtained and call attention to the announcement of T. J. Harbach, elsewhere in this issue. He has a large stock of usable second-hand film at very reasonable prices. W. E. Swanson and Eugene Clark of Chicago, the Chicago Film Exchange, and in fact all film renters, while they do not advertise the fact, have considerable second-hand film always in stock which, while not good enough for rental purposes, is still in fair condition, and which they will sell outright for from five cents per foot upwards, and for less in large quantities.

Another new Nickelodeon opened in Morristown Saturday, October 12, owned by the Bowley Brothers, from Easton, Pa.

Acting Captain Thomas McGuire, of the Coney Island, N. Y., precinct, stopped the moving picture shows last Sunday week and two arrests were made. The police went into a moving picture place on Surf avenue and arrested Marrio Cappie, 18 years old, who said he lived at 162 Henry street, Manhattan, and Martin Marozes, 25 years old, of Surf avenue. They were arraigned in the Coney Island Court and on a plea of not guilty were held for a further hearing.

A Suggestion for Bingham.—Police Commissioner Bingham might supplement his new drilling scheme by adding a sight-reading class for detectives. Some of his plain-clothes men must be suffering from defective vision, but in the East New York section, for instance, they did not see a dance hall running in full blast recently until a minister of the gospel called their attention to it. Then a charge of violating the excise law was made against two bartenders. But in South Brooklyn the plain-clothes guardians of the peace were active. Coney Island must be purified, even if the season is over. A moving picture show in one instance was the terrifying sight that greeted the vision of some of the Bingham subordinates. They were equal to the emergency, however, and promptly arrested the alleged violator of the law. No matter if moving picture shows operated all Summer long, this pernicious form of amusement must be abolished whenever it is discovered.

Meanwhile in other sections of Brooklyn wide-open conditions existed. Few persons could be convinced, in view of the evidence on all sides, that the police knew the excise law was placed on the statute books to be enforced. Perhaps the police did not know it or perhaps all the near-sighted detectives were on duty yesterday. And perhaps not until hypocrisy is banished from local police affairs and intelligent and fearless leadership directs police activity will the laws be enforced impartially.—*Brooklyn Standard Union*.

The Bijou Moving Picture Theater, at 41 Broad street, Elizabeth, N. J., opened last week. With the exception of Sundays, the place will be open every day in the week from 1:30 to 10:30 P. M.

Grand Rapids, Mich., is further identified with the moving picture business through a film exchange on Monroe street. It will be known as the Vaudeite Film Exchange, and will be under the proprietorship of A. J. Gillingham, owner of the Vaudeite and Royal Theaters.

This film exchange will perform the service now done for the moving picture operators by houses in New York, Chicago and other cities. It will rent out films and also sell them. In addition, it will be a five-cent theater supply house and will be prepared to equip such theaters entire from the moving picture machines and films to the opera chairs and ticket rolls. It is proposed to make Grand Rapids a center for the moving picture business in this vicinity.

"I have already entered into arrangements for securing the latest films from the big producing companies," said Mr. Gillingham. "I shall buy outright and rent to the moving picture houses on my list. I have already secured fifteen customers and expect to add many more. The fifteen include the six houses that I am operating personally, two in Grand Rapids, two in Indianapolis, one in Kalamazoo, and one in Muskegon."

When the employees of a moving picture show at 251 West 125th street, New York, reported recently they found Earl Bissonette, the proprietor, who sleeps in the place, bound and gagged. He said that thieves had entered the place and had chloroformed him. Then they had tied him to his picture machine.

Bissonette said that he had been robbed of twenty-five dollars in cash, a gold watch and chain, two stick pins and his overcoat. The matter was reported to the police of the West 125th Street Station, and Captain Carson and detectives made an investigation. They found a skylight open on the roof of the one-story building and a ladder leading up to it. There were so many footprints in the soft earth of the vacant lot adjoining that the police said they thought there were at least three men concerned in the job.

Captain John Young, manager of Young steel pier at Atlantic City, spent some time in York City, Pa. His intention is to establish a chain of moving picture playhouses throughout Pennsylvania, using York City as a center.

The moving picture show has achieved popularity more rapidly than any other new form of entertainment ever did, says State Fire Marshal Creamer, of Cleveland, O., in his latest bulletin. They constitute an important fire danger, because the film, which will explode at a comparatively low temperature, is exposed to electric sparks and the heat from the light which illumines it. Many of these theaters are in old buildings, where rent is low and nearly all are in the business district, where conflagration hazard is greatest.

Two or three such accidents occur each week in the State, and the fire loss from them would be enormous but for the fact that the chiefs of fire departments have required that the machines have fireproof surroundings. This precaution will not prevent the stampeding of the audience when an explosion occurs and the fire is usually beside the only exit.

It is wellnigh impossible to extinguish fire in celluloid because it has within itself oxygen to support its combustion. It makes the hottest fire known in this life.

Lockport faces an amusement war. It started with the Dodge Opera House management, who will endeavor to combat the influence of the five-cent moving picture show theaters on Main street by giving a three-hours' vaudeville and picture show each afternoon and evening for a maximum admission of ten cents. It is believed that this is a move to put the moving picture places out of business. There are three of them on Main street.

The managers of the "nickel" places have banded together and state that throughout the week they will give free shows only at their theaters to kill, if possible, the opposition being put up by the Opera House.

A Providence, R. I., promoter has written to Captain of Police Haven asking what sort of a field New London, Conn., would be for a moving picture show. The promoter would like to know the population and the situation of the city. He is thinking of locating here. Captain Haven answered the letter, saying that there are three picture shows now in operation.

With the opening of a moving picture theater in the building on San Antonio street, known as the Wigwag Saloon, the last chapter in the history of El Paso, the lawless, will be closed, and the great register that contains the names of some of the most famous characters in the Southwest will be filed away for the last time. No place is better known to the old timers of El Paso and Western Texas than this same Wigwag saloon, whose shelter thousands of dollars have been made and lost and men have been transformed from \$30 a month cowpunchers to the owners of thousands, only to buck the tiger on the following night and lose everything down to their pet pinto pony on the whirr of the wheels.

Decatur Nickelodeon Company, Decatur; capital, \$2,500. Carry on amusement enterprises; incorporators, H. C. Strickle, E. B. Strickle, and W. D. Moore.

A party of twenty employees of the Edison Company went to Ridgfield last week. The scenic advantages of Ridgfield are fine and the company every year uses the locality, taking a theatrical company to pose for moving pictures.

Plans have been filed with the Bureau of Buildings, Buffalo, N. Y., by the Income Realty Company for alterations of the Gold Dollar saloon property at No. 355 Main street, at a cost of \$3,500, to prepare for the occupancy of a moving picture show company that has leased it for ten years.

A fire which made the whole front of a little theater a momentary mass of flame was the spectacular and sensational scene in the busiest part of St. Lawrence Boulevard, Montreal, Can. The damage was not so very great and the blaze was of very brief duration, but the fact that the theater was filled to capacity at the time (about 250 people) and that the audience was almost entirely of women and children, and the fire completely swept the front entrance, caused a momentary thrill of horror to the big crowd which gathered in an instant.

Fortunately it turned out that no one was killed and that there was not even a serious panic. There were ample means of exit from the rear into another street, and in this way all reached safety. The "Starland," owned by Messrs. S. Richardson and E. Wicks, was the newest and most pretentious of the little continuous performance picture machine theaters. The front was of stamped steel, painted white, decorated in the "arcade" style with hundreds of electric lights. Over the ticket

office there was a glass cage in which the picture machine was operated in the full view of the street, being worked by an electric motor instead of by hand, as is usually the case. The operator was seated beside the machine and the little theater was full when suddenly the white exterior front of the theater burst into a blaze. Whether it was due to defective wiring, a short circuit, or what, is not quite clear, but the way the electric current cavorted and ate up the celluloid films and everything else that could be burned made it look like a huge conflagration. When it was all over it was found that the girl who sold tickets was safe and had the afternoon's receipts with her, and the operator had escaped and the audience, frightened but unhurt, had got out through the exits to St. Charles Bonromme street. The damage will be about \$2,000, the machine and films being destroyed, and the whole front wrecked.

The "big guns" of vaudeville may have their scraps. Du Moines, Ia., doesn't care, for it is having an exciting time of its own. The five-cent "picture shows" in town are pulling off the nicest mill one ever saw, but they are doing it in gentlemanly style; yes, sir, very gentlemanly.

Take for instance. One house put on the "Passion Play" film. That's a pretty strong card for this Iowa city, where church is the attraction several days a week, so another picture house followed suit.

Then I. Reubens, manager of the Lyric, caught an inspiration. He invited the clergy of Des Moines to visit his "theater." As one of the ministerial folk "turned" Mr. Reubens and they turned him hard; but even at that the energetic manager received some free advertising in the papers over the incident.

Many devices are being resorted to by the opposition places and the fight is causing considerable comment, bringing packed houses to the various shows as a rule.

P. J. Shea, Troy, N. Y., made extensive alterations to his store on Third street preparatory to the opening of a moving picture and illustrated song theater. The theater is situated in the rear of the store on the ground floor and has a seating capacity of 250. It opened October 10.

From Wilkesbarre, Pa., we hear that, inspired by several business men of the town, who wished to rent his store room on Main street for a picture theater, the owner of the store, who recently advertised for a buyer of his business, has decided to open a picture theater in the room now occupied by his dining parlor.

A FAIRY TALE OF A CINEMATAGRAPH.

(From the New York American.)

Imagine a mechanical "Peeping Tom!" Think of every word you utter, every movement you make in the supposed seclusion of your own home being heard and seen by mechanical ears and eyes concealed in the walls and recorded for your enemies' use in the shape of phonographic records and moving pictures.

Just reflect on your feelings when, after returning from your honeymoon trip with your young bride, and after spending the first happy weeks in your new home, you suddenly discover that some wretched outsider, aided by the marvelous mechanisms of this "electrical age," has had a faultlessly remembering eye and ear upon you during all that time!

Was anything so outrageous ever before conceived and executed?

And that is exactly the state of things which young Mr. and Mrs. Henry Fisher, of St. Louis, have lately complained about to the authorities of that city. The story is keeping the police busy and the tongues of gossip wagging.

"Just think of it!" sobbed pretty Mrs. Fisher, when, workmen, under her husband's orders, had torn the "Peeping Tom's" diabolical hearing and seeing apparatus out of the dining room wall, "just think of it! The wretches have taken moving pictures of us at breakfast and heard every word we've said to each other for at least a month! It's too dreadful!"

"Oh, dear, dear!" said Mr. Fisher. "But they can't say we ever quarrelled—that I swore at you, or you threw dishes at my head."

"Oh, it's worse than that," wept the bride, hiding her face on Mr. Fisher's shoulder, "you would insist—boo, hoo, hoo—you would insist on my sitting on your—boo, hoo—lap while I poured the coffee—boo, hoo, hoo—and all the time those horrid people were watching and listening with their horrid machine—boo, hoo, hoo!"

"There, there, darling," said Mr. Fisher, soothingly, "they shall suffer for it. I'll have 'em arrested!"

"Oh, dear, how do we know who did it, Henry? Oh, dear, I wish I was dead!"

Now, Mr. Fisher had a well-grounded suspicion who had engineered this up-to-date scheme of eavesdropping, but he didn't tell his wife. He put on his hat and called on the Assistant Circuit Attorney of St. Louis, Don Summers. On the way he got madder and madder. He burst into the astonished attorney's office, saying:

"I am being worried to death by a woman who has wired my home, put moving picture machines outside the transoms and lined the walls with phonograph blanks."

"Impossible!" ejaculated the official, wondering whether his visitor was an escaped lunatic.

But Mr. Fisher told his strange story so circumstantially that the Circuit Attorney promised immediate action.

It appears that Fisher once loved and won the love of a rich society girl who lives in a suburb of St. Louis. He has withheld her name, despite the worries he has suffered through her machinations, which have pursued him even into his home after marriage with a poor girl who infatuated him while he was engaged to the wealthy debutante.

Fisher now believes that his rejected sweetheart spied on him by the same unique means before he was married, through he never suspected it or found evidence of it until recently, long after he had driven her out of his heart and mind.

The climatic exposition came when Fisher and his wife were awakened by a noise at his windows as he slept. He rushed to the blinds and saw a man carrying a bag, apparently filled with tools, hurrying away in the darkness.

The young husband sought evidences of a burglary and was surprised to discover that a roll of insulated wire and a package of kinesiograph films had been left on the window sill.

In wonder he pondered. Then he connected his find with mysterious clinkings and other weird noises which had frightened his wife and himself, and he began an inspection of the dining-room walls.

He found a fine wire leading to a battery and thence to a tiny moving picture machine on the rib of the ransom over the door. Within a few minutes he had mastered the mechanism and was able to operate the device, bringing forth just such tappings as he had heard so often.

The next morning Fisher conferred in an expert electrician. A thorough examination revealed not only a fully equipped system of recording photographically and kinesiographically everything that transpired within the room when the lights were turned on, but also an electrically operated phonograph receiver which recorded what was said, and which moved noiselessly by the same force when set in motion by pressure on a button outside the window where the intruder had been discovered.

One of the records was found to have been "filled." It was put through the necessary process and placed in a phonograph.

It was a dramatic moment when the thing buzzed and rumbled, and suddenly sprang into a conversation which Fisher and his wife had held at the dinner table the evening before the "burglar" ended the affair by indiscreetly making too much noise.

Here is what the phonograph repeated, as taken down by a stenographer in the Circuit Attorney's office from the record:

Mr. Fisher's voice: "I saw her come out today. She was walking past the office door when I came out, and I suppose she had been promenading there waiting for me."

Mrs. Fisher's voice: "I should think dignity or pride, if she has any left, would keep her away from you, now that you are married. She is the most persistent beaten woman I ever heard of."

Mr. Fisher's voice: "If she only knew, dear, how impossible her efforts to gain any attention from me are, she would forget it."

Mrs. Fisher's voice: "They say a woman never forgets, and guess we might as well make up our minds to put up with it. I don't mind it."

Mr. Fisher's voice: "Well, I do."

Mrs. Fisher's voice: "Well, take your own advice and forget it. Your dinner is getting cold. (In a loud voice.) Minnie, bring in Mr. Fisher's coffee."

Mr. Fisher's voice: "I saw something this morning as I left the house"—etc., etc. Here the conversation branched off into small talk not material to the case.

A finished roll of films was found in the picture machine. The negatives were very small and when developed, were not distinct. But a photographer to whom they were taken declared that more successful ones could be taken if the light were better, and Fisher believes that his mysterious and wealthy wooer has a number of very clear pictures of what has gone on in his dining-room—and possibly other parts of his home.

Marks on the doors leading into several other chambers indicated that similar machines have been attached there, but were later removed.

The police examined the entire flat and concluded that a daring and elaborate system has been in force whereby in the dead of night, as often as has been necessary, a practiced burglar, who is also an expert mechanic, has stolen into Fisher's home to refill the photographic machine and to replace the complete phonograph blanks.

The machines, it is quite clear, never were operated in daylight, and when they were set in motion in the dark they were touched off by some one who climbed to the outside of the dining-room window and started the power through the thread-like wires.

This had evidently gone on for some time, as Fisher and his wife, both of whom were repeatedly summoned to the office of the Circuit Attorney to tell of their experiences, declared that they heard weird buzzings and other uncanny noises for months until they were almost frantic.

Fisher even advanced the theory that the same method had been employed to spy on him and his wife before they were married, and after he had broken off his former heart affair, in the home of his wife's parents as he remembered hearing sounds which he could not explain to his own satisfaction at the time.

His wife, it appears, had full knowledge of the broken engagement which was exposed to the public in Fisher's newspaper plaint. The record on the phonograph blank also reveals that the husband and wife discussed the romance in a manner unusual in such instances.

Mrs. Fisher refused to talk to the public prosecutor about the other woman, and denied that she knew of her existence. Fisher was not quite so reticent before he had full knowledge of what the burglary meant, but after he realized the whole affair and came to understand that if the woman's name became known she would be amenable to the law as accessory to a burglary, he became silent on the matter.

In the few words he did say about her he described her as a sweetheart of his childhood who was far above the station of life in which he moved.

He said that he had never been publicly betrothed to the young woman, but that she had displayed wild jealousy when he had centered his love on the present Mrs. Fisher.

She followed him and attempted to bring back his love, he said, until he was married, when she suddenly ceased to communicate with him in any way and had apparently forgotten him.

Several weeks before the expose, however, he had met her by chance on the street and they had discussed old times. He told her that he was very happy with his wife and smilingly congratulated her on having escaped matrimony with a man who might prove a drag to her social aspirations and who could not provide for her in a way befitting her mode of life.

She was not inclined to take his view of it, he said, and was in tears when they parted.

After that, in a manner that could hardly have been unpremeditated, she met him often as he came and went between his work and his home, and each time she engaged him in conversation. Several times she let slip words which showed him that she had a most remarkable knowledge of what was transpiring within the privacy of his home, and he wondered over it but suspected nothing.

He then recalled that one morning when he had occasion to leave his home earlier than was his wont, he nearly stumbled over two men who were standing in the shadows of his front doorway before they were apprised of his proximity. He heard one of them tell of receiving some money for a set of pictures.

From the day that the machines were discovered and their nature exposed, Fisher has not met the mysterious young heiress, who by so devious, and remarkable a route, has spied upon him.

He has made no effort to reach her to question her or to clinch his suspicions against her as the person who conceived the involved method of espionage.

Neither has she thrown herself across his path since then, nor have there been any of the strange noises nor any efforts to repeat the burglary attempt.

When asked to theorize or tell what he knew of the woman's motive for obtaining unimpeachable records of the affairs of his domestic life within his own walls, Fisher only voiced the general conclusion that he had reached.

"She wants to separate me and my wife on account of jealousy."

How she intended to effect this separation through the pictures and phonograph echoes, what she expected them to reveal, or what she might find for them for the results of her unique venture, he said he could not tell. Then he hurriedly added: "Because I don't know."

It is Mrs. Fisher who has finally terminated official activity

in the matter, inducing the Circuit Attorney and the detectives to and the delivery. She told them that if any further steps were taken she and her husband would leave the State.

So the complete plot is still a mystery, though gossips and wisecracks have patched together a fairly complete story centering about the romance of Fisher and the inquisitive young heirs.

Is the explanation found in a desire on the part of a woman scorned to get records of infidelity in the home of the man who had spurned her, and to cherish these as her revenge?

Or did she think that her mechanical agents would secure for her something which she might use as a lever to bring him back to her and to forsake the woman who had come between them?

At any rate, the case presents something "absolutely" new under the sun—the possibility of a mechanical "Peeping Tom" easily concealed in walls and operated by electricity from a safe distance.

John Sharkey, a brother of Thomas Sharkey, the pugilist, was held in \$300 bail for further examination in the Yorkville Police Court, New York, by Magistrate Herrman, charged with impelling the morals of children. Sharkey runs a five-cent moving picture show on Third avenue. Agents Jennings and Cregan, of the Children's Society, appeared against him and told Magistrate Herrman that they had seen Frank and John Mara, thirteen and fourteen years old, respectively, brothers, of 310 East Ninth street, enter the place without the adult guardian required by law.

Our Chicago correspondent sends the following: Lieutenant Alexander McDonald, Chief Shippy's five-cent theater and dance hall censor, stopped the display of fourteen pictures this week, according to a report handed to Chief Shippy. The titles of the pictures which were stopped are:

"Easy Money."	"Society Burglar."
"Kidnapping a Child."	"In the Monkey House."
"The Downward Path."	"The Burglar's Dilemma."
"Rich and Rare."	"Is Marriage a Failure?"
"Clara Got His Money."	

"The Darling Lover Gets What He Wants"

The pictures, according to Lieutenant McDonald, were unfit for exhibition and would easily lead some child or man with a weak mind into an evil path.

At a five-cent theater at 23 Halsted street, Lieutenant McDonald refused to allow the management to put on a series of pictures under the title of "The Police Dogs."

Geo. N. Freeze, who has been managing Nicola Saraphine's Fort George Nickelodeon during the past Summer, with such fine results, has taken a position as manager of the Dominion Film Exchange, Toronto, Canada. We heartily congratulate the concern that they have secured so good a man to look after their interests, which, in the hands of Mr. Freeze, will not be misrepresented.

Another manager, Jules Van Cook, who had charge of Wm. Nanley's place at South Beach, Staten Island, during the season, has, with his wife, joined the Keith Circuit in vaudeville, their principal acts being musical comedies, and touring now with the hit, "Harmony in a Chinese Laundry."

The new moving picture theater, the Criterion, Second and D streets, Marysville, Cal., opened last week.

THE IKONOGRAPH—A MOVING PICTURE MACHINE FOR THE HOME, THAT IS NOT A TOY.

It has arrived. It was bound to come, sooner or later—a moving picture machine for the amateur and for home use. What its effect will be on the professional trade is hard to tell. When the Kodak was invented and George Eastman realized its possibilities and placed in the hands of the multitude a little box by which anyone could easily produce on a minimum scale photographs equal in quality to that produced by the bulky professional outfits, the professional photographers raised a general howl that their business would be ruined. But the outcome has been the reverse. To-day there are twice as many professional photographers and they are making more money than before the Kodak entered the field.

The advent of the amateur into the photographic field has done more towards the uplifting and advancement of photography than any other agency. Nine-tenths of the discoveries and improvements in photography are generally credited to the painstaking and experimental amateur. It may be so in the moving picture field, for the Ikonograph at least cannot fail to give satisfaction and to popularize more than ever the moving picture craze. We say this advisedly, because the Ikonograph is not a toy, but a scientifically constructed and mechanically perfect machine that shows a picture as good in detail and as free from flicker as the most costly instrument. The size of the picture shown is only limited by the intensity of the illuminant. With acetylene, which is recommended for home use, a satisfactory picture 3 by 5 feet can be shown. A 100 c. p. special electric bulb, which can be attached to the socket of any incandescent lamp, yields a satisfactory picture 2 by 3 feet. With the arc light 5 by 8 foot picture compares favorably with the professional machine.

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Editor MOVING PICTURE WORLD:

Dear Sir—Mr. Charles Urban desires me to convey the expression of his hearty congratulations to you for your courage in tackling the pirating problem in THE MOVING PICTURE WORLD.

He has done his best to induce the journals this side to take up the matter on the same unbiased lines, but without avail. Such articles and methods as those you have published and adopted in THE MOVING PICTURE WORLD will do more to exterminate the practice than any rigid protective laws, and if you care to enlarge upon your current article by enlightening your subscribers as to the extent the reprehensible custom is indulged in on this side, he can furnish you with important details concerning one firm in particular of some standing which is to a large extent guilty of the very same methods.

Trade journals here—possibly for advertising reasons—seem afraid of touching the matter, and Mr. Urban

feels that by your present action the steps you are taking to put a stop to this growing evil deserve the commendation of the whole cinematograph trade.

Yours faithfully,

THOMAS CLEGG,

Publicity Dept.

52 SIXTH STREET,

ELIZABETH, N. J., October 14, 1907.

Editor MOVING PICTURE WORLD:

Dear Sir—I beg to inform you that on October 11, 1907, a Power cameragraph and one Edison phonograph were stolen from my moving picture palace. Number of machine is 1253, Model No. 4. If your readers learn of any person or persons trying to sell a machine of above description, will they kindly notify me at once?

Thanking you in advance, I remain,

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A Seaside Girl.....325 ft.
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Film Review.

LOVE MICROBE.

BIOGRAPH.

Love—It's that omnipotent potentate of this terraqueous globe; that recondite puissance which has bewildered scientists from the rose-scented era of Venus and Adonis to the present day, has at last been elucidated. Our friend, the erudite Professor Cupido, obsessed with the hypothetical assumption that love is due to inoculation by a specific germ, starts out in quest of the primordial atomic affinity bug. In a sequestered spot in the park, far removed from the tramp of travel, he encounters a pair of turtle doves billing and cooing. Stealthily approaching the maiden, he extracts from her neck with his needle syringe the coveted microbe. A like operation is performed on the young man, the couple imagining the jab of the needle a mosquito bite.

Back to his laboratory he goes with the micrococci for further investigation. Placing them on the glass of his microscope, he views them—first male, and then the female. Eureka! At last we have found that with which Cupid baits his darts. (These microbes are thrown on the screen painted red just as the Professor sees them.) Armed with this ducal virus the Professor plays the role of Cupid, transforming acrimonious grouches and tartary shrews into veritable Strephons and Chloes.

His first experiment is on his housekeeper, who, hitherto a virulent green, is immediately transmogrified into an angelic Dulcinea. Out in the park again he goes and comes upon a couple who have evidently lived in immutable lethargy, so far as the tender sentiment is concerned, but an injection changes everything—darkness is dispelled in the coruscation of love—"they just can't make their eyes behave," and Sir Fretful Plagiatry becomes a gallant knight, hastening to pick up the mouchoir the lady has covetly dropped, and they are soon folded in each other's arms. Next we show the kitchen of a tenement house apartment. The faithful wife is preparing dinner for her leige-lord, when he enters. The son is despatched with the kettle for beer. While on his way back from the saloon the Professor slyly adulterates the beer with the microbes. Meanwhile, at the house, the querulous husband kicks about the food placed before him, criticising vehemently his wife's cooking. Patient, amiable wifery retaliates by pushing a blackberry pie into his angel-distorted countenance. Whoa!—he leaps into the air, hurling anathemas at her—as well as everything else in the place. She flees for her life. Dishes, pots, pans, chairs fly after her; down comes the shelving, the stovepipe; then an attempt with the stove, but this proves hotter than his temper and burns his destruction-bent hand. At this moment little Johnny enters with the beer. One gulp is enough, and the roaring lion is now a gentle lamb, calling his better half back to beg her forgiveness. The Missus re-enters cautiously, in an unguarded moment he gets a bang on the head with a rolling pin she has hidden behind her. She now drinks of the soothing potation and once more peace reigns over the household.

Again at his office, the Professor tries a dose himself and is at once imbued with that indefinable something that causes him some embarrassment when he breathes words of love into the ear of a lady who visits him shortly afterwards. She has-

tens from his office to return later with her husband, who is about to resent the insult with a gun, when the dutiful housekeeper takes in the situation and one jab of the needle is all that is necessary, so that the irate husband is now as playful as a kitten, cuddling his wife, who departs with him in amazement. Left alone, the old Professor recognizes in the housekeeper his "soul-sister," thanks to the love microbe.

THE GIRL AND THE JUDGE

SELIG.

is a romantic story with a strong comedy element running through it. It just such a picture as at once compels attention and interests and amuses an audience from start to finish.

A country girl, the heroine of the picture, is seen at her father's house preparing for a drive; the buggy is brought around and she drives away.

Meantime we catch a glimpse of the Judge presiding over his court and see at once that he is a young man to have attained to a position so dignified.

The Judge is next seen on a motoring tour through the country and in passing the young lady's house, catches sight of her on the veranda. The attraction appears to be mutual, and something like a flirtation takes place between the Girl and the Judge.

The young lady has evidently made an impression on the legal gentleman, as his auto, with suggestive quickness, returns, and a pretended break-down gives him an opportunity of making the acquaintance of the girl. The Judge goes toward the house, but she evidently does not recognize him at first or pretends not to, and throws a pat of water out of the window, which unfortunately falls on the Judge, so startling him that he falls into a cellar and sprains his ankle severely.

Then the natural good nature of the young man himself, as well as the Judge's into the house, but in his pain he sits down on the edge of the table, without noticing that it is set with dishes, and causes a bad smash-up of crockery. The farmer enters at this moment and, enraged at the destruction, throws the Judge out of the house without knowing who he is, but his daughter explaining the situation to him, he helps the Judge into the house again, and furnishes him with a suit of his own clothes.

The Judge now proposes to return home and the young lady endeavors to assist him with the automobile, but unfortunately a more serious accident occurs and the young man is thrown from the auto just as it is starting and rendered unconscious. He is again carried into the house and the family unite in efforts to revive him, and he leaves the city, having first obtained a copy of the girl's photograph.

The Girl left alone, solaces herself with a letter from the Judge, but is discovered by her father, who reads the letter and obtains a clue. The farmer visits the city and going first to the Judge's chambers obtains his home address, when mutual explanations follow, resulting in an invitation to the girl's home, and the happiness of the young couple follows as a matter of course.

MOTORING UNDER DIFFICULTIES.

SELIG.

The adventures and troubles of a long distance "motorist," while not an entirely new subject, presents a comic aspect which can easily be taken advantage of by the

moving picture man and are shown in a series of the funniest comic situations yet produced.

This picture shows all that happened to a party of automobilists on a long-distance run; the rough and muddy roads which the tourists encounter, the brute force occasionally necessary to extract the machine from an unpleasant situation, and eventually the employment of a team of the much-despised "horses" to rescue the automobile from utter oblivion.

Other adventures serve to render this film a chapter of accidents and incidents from start to finish and reproduced as a moving picture is strictly in line with the present fad and will interest all, whether automobilists or not.

A SEASIDE GIRL.

WILLIAMS, BROWN & EARLE.

A young lady, sitting on the beach reading is rudely disturbed by two young men, who endeavor to enter into conversation with her. She resists their approaches and turns again to her book. A third man—a Scotchman in kilts—also struck by the young lady's beauty goes up, and raising his hat tries to make himself agreeable. The girl annoyed by these attentions closes her book and hurries away. Jumping into a carriage she drives off, followed, however, by the bonny Scotchman, who takes another carriage. The two first would-be lovers seeing their rival give chase, run after the carriage and also jump in.

The lady seeing she is followed, drives to a cycle shop, jumps out, runs in, engages a bike and rides off. The three meet stop also at the cycle shop, and leave mounted on wheels. The Scotch soon catches up with the object of his desires, but she runs away as he endeavors to ride beside her. Riding back they meet the other two followers, and to avoid collision they dismount. The girl mounting quickly again while the three men are talking, rides off and makes her way to the seashore. Wheeling her bike on the beach she engages a bathing machine and is soon enjoying a dip.

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The three men rush down to the water, and engaging a boat, row out to where the girl is swimming. As they draw near the spot the two who made first appeal jump from the boat, and running up the steps of the poor girl's machine, seat themselves on each side. Upon the girl returning, she sees her awkward predicament and looks about in despair. The Scotchman, however, leaping from the boat, goes down on his knees in the water and pleads his cause. The girl, struck by the man's persistency, and impressed by his pleading, gives him the answer he requires. The successful lover soon clears his rivals out of the way, sending both sprawling in the water, and guards the entrance while his dear one dresses.

As she comes out he lifts her in his arms, and goes off, leaving the two disappointed wooers to console one another.

DON'T GO TO LAW.

WILLIAMS, BROWN & EARLE.

Two farmers are seen disputing and fighting as to the ownership of a cow, but are quitted by a parson, who advises them to go to their respective lawyers.

The lawyer in each case promises to attend personally to the matter, and the first lawyer proceeds to do his share of the work by milking the cow, after which the second lawyer takes possession of the animal for his costs, the farmers looking on in rueful amazement as they see the cow passing out of their hands altogether.

STOLEN CHICKEN.

ITALIAN CINES.

The scene opens with the roofs of the houses showing a chimney in the foreground, with the master sweep bringing his two boy assistants preparing to sweep a chimney, but the odorous fumes coming up inform the boys that something good is cooking below, and instead of sweeping the chimney they are engaged to do, decide to go down this one and see what they may obtain. After tying a rope around the body of the youngest and starting him on his descent, the scene is changed to the interior, showing a chef at work in his kitchen, with a chicken on the spit grilling. Someone distracts his attention and he goes out on the summons. As soon as he vanishes the boy appears down the chimney and, prancing about a little on the hot plate, spies the chicken on the spit, which he lifts and takes up the chimney to his companion at the top, and they very much enjoy

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the delicious grilled chicken. In the meantime the chef appears and notices the vanishing of the chicken, and at once accuses his help as being the delinquent and drives him out of the kitchen. Putting another chicken on the spit, he places that on the grill and proceeds to guard the door of the kitchen while it is cooking. In the meantime the boys who have so much enjoyed their luscious repast agree to augment it, and the younger again descends to get another chicken, which he successfully accomplishes. The chef has now made up his mind that the chicken is done to a turn and leaving the door goes to the grill, and to his astonishment, finds that the second chicken has vanished as did the first. His suspicions being aroused that the thief must have come down the chimney, he sets a watch. The boy again appears and, seeing he is discovered, jumps from the grill and is chased about the kitchen by the chef, who is finally overcome by falling over a chair, which the boy throws in his way. The chimney sweep immediately jumps on the grill and vanishes up the chimney, followed by the chef bent upon giving him summary chastisement. The boy on appearing at the chimney top informs his companion that he is being followed, and asks for bucket of water standing on the roof; this is handed to him and he immediately proceeds to empty the contents on the ascending chef, who is knocked down the chimney by the rapid descent of the water falling on the kitchen floor, vowing vengeance which he is able to carry out.

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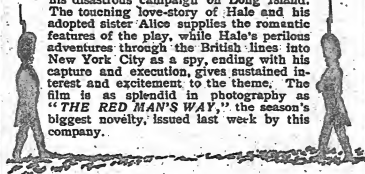
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between the lines, because no man can sell you a thoroughbred at mule prices, and—give you a thoroughbred.

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PUBLISHED BY
THE WORLD PHOTOGRAPHIC PUBLISHING COMPANY, 361 BROADWAY, NEW YORK

Vol. 1., No. 34.

October 26, 1907

Price, 10 Cents.

Gaumont New Motion Picture Films

We shall place upon the American Market the following GAUMONT subjects during the
Week of OCTOBER 28th—NOVEMBER 4th, 1907

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These films can be purchased by any rental agency, and there is little reason for competing theatres to complain about lack of subjects. The total number of feet of GAUMONT subjects for the week is 6,596 feet.

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PUBLISHED EVERY SATURDAY.

by the World Photographic Publishing Company, New York.

ALFRED H. SAUNDERS, Editor.

J. P. Chalmers, Associate Editor and Business Manager.

Vol. 1., OCTOBER 26th No. 34.

SUBSCRIPTION: \$2.00 per year. Post free in the United States, Mexico, Hawaii, Porto Rico and the Philippine Islands.

CANADA AND FOREIGN COUNTRIES: \$2.50 per year.

All communications should be addressed to P. O. BOX 450, NEW YORK CITY.

ADVERTISING RATES ON APPLICATION.

Editorial.

What Does It Mean?

Throughout France and Switzerland an advertisement, which the following is a literal translation, is going through the rounds of the papers:

"The largest factory of cinematograph apparatus and films, Pathe Freres, inform their customers that they have discontinued to sell films in France and Switzerland. The owners of halls or of cinematograph exhibitions who desire to negotiate for the exclusive use of our films are requested to communicate with M. Pathe, who will give them free information on this subject."

Our English contemporary, *The Kinematograph Weekly*, says: "Pathe Freres have provided the sensation of the day by floating an exhibition syndicate with the sole rights of showing Pathe pictures in France. This means that showmen who have previously depended for a liberal proportion of their program upon the Pathe films, will in future have to make it up with subjects of their firms, who should secure a largely increased trade as a result of the move. An interesting feature of the change is that many showmen have advertised their shows 'Cinematographie Pathe,' a name which will in future be monopolized by the new combine. Showmen are feeling very chagrined that they should thus be deprived of a right in a name which they have had the largest share in popularizing. The reasons assigned by Pathe company for this move are two in number. First, that too many Pathe companies have been formed without authorization, and second, that those who bought films, and then sold them out until they were so worn as to give them a bad reputation. It is said that Pathe's stated intention is to use a film for a single week and then destroy it!"

So much for the European trade. What about American? The film rental firms have built up Pathe's business here to so vast an extent that without their cooperation Pathe's would not be in the position they are in today. The all-absorbing question in the minds of the renters and exhibitors during the past week is, "What

does it mean? Every renter has received the following agreement for signature:

PATHE FRERES, TERMS AND CONDITIONS OF SALES.

Pathe Freres, a corporation of the State of New Jersey (hereinafter called the "Vendor") agrees to sell its wares to

of (hereinafter called the "Vendee") on and subject to the following terms and conditions, which the latter agrees to faithfully keep and perform, that is to say:

(1) That no cinematograph films sold by the Vendor to the Vendee shall, for the period of thirty days from their delivery by the Vendor to the Vendee, be sold or otherwise disposed of or lent by the Vendee, or rented by the Vendee to other persons, firms or corporations for sub-rental; such films, during such period of thirty days, to be used by the Vendee for the purpose of giving cinematograph or moving picture exhibitions or disposed of by the Vendee only by renting or loaning the same for use in giving such exhibitions and only to persons, firms or corporations engaged in giving such exhibitions and who will agree that the same will be used only by them and only for such purpose.

(2) That the Vendee shall not, directly or indirectly, rent, loan or otherwise dispose of any of the Vendor's cinematograph films (whether the Vendee obtains the same from the Vendor or other parties) to any persons, firms or corporations, or agents of any persons, firms or corporations, engaged, directly or indirectly, in selling, renting or loaning cinematograph films.

(3) That the Vendee shall not make or cause to be made, nor permit others to make, duplicates or other reproductions of any of the Vendor's cinematograph films, nor sell, rent, loan or otherwise dispose of or deal in any such reproductions or duplicates.

(4) That the Vendee shall not sell, rent, lend or otherwise dispose of any of the Vendor's cinematograph films (whether the Vendee obtains the same from the Vendor or other parties) to any person, firm or corporation who, by reason of refusal to accept, or failure to live up to, the terms and conditions imposed by the Vendor in the sale of its cinematograph films, has been placed upon what is known as the "Suspended List" from time to time published and distributed by the Vendor.

(5) That the Vendee will report to the Vendor any and all instances, that may come to his knowledge, of violations of the foregoing terms and conditions of sale by any person, firm or corporation dealing in or handling the Vendor's films.

(6) That, if the Vendee fail to faithfully keep and perform the foregoing terms and conditions of sale, or any of them, or fail to pay for wares supplied by the Vendor within the time prescribed by the Vendor for such payment, the Vendor shall have the right to refuse to supply the Vendee with any of its wares and to also place the Vendee's name on the "Suspended List" aforesaid, published and distributed by the Vendor; and the Vendee shall pay to the Vendor such money damages as the latter may have suffered by reason of such failure to faithfully keep and perform said terms and conditions.

(7) That this agreement is personal to and non-transferable by the Vendee.

(8) That any variations of the foregoing terms and conditions of sale, to be of any binding force or effect, must be signed by an officer of the Vendor.

Dated _____, 190...

Signed, sealed and delivered by the above-named Vendee in the presence of

PATHE FRERES,
By
T. A. BERST,
Assistant Treasurer.

Since the foregoing contract has been circulated among the trade we have been inundated with inquiries, "What shall we do?" "Who is signing the contract?" Many have already signed. Some of the largest dealers have so far refused to sign, and as a consequence their supplies have been stopped. Others are submitting the contract to their attorneys and provisional clauses are being added, but whether these will be accepted by Pathe is a question we cannot answer.

One prominent dealer remarked that "Pathe, instead of hampering the dealers who have made the business what it is, ought to withdraw certain other of their restrictions and let each dealer choose his own subjects,

instead of, as now, being compelled to take every subject or none, many of their subjects not being suitable for the American market." No doubt many dealers will exercise their prerogative of independence and refuse to sign, and depend upon the other foreign film makers and the American factories to supply their trade. The home producers are now turning but exceptionally good stock, and this, together with the large importations of English and other European film makers, should be sufficient to supply the present demand.

We have been asked to express an opinion as to the legality of the contract. This is rather premature. No doubt a test case will soon settle this to the satisfaction of all concerned. It seems to us, however, that the black-listing threat implied in Clause 6 comes very near to infringing the laws of this country.

Our columns are open to the trade for a discussion or expression of opinion from all who are interested. It is a well-known fact that if Pathe Freres had not been the first to reduce the price of film much below the average ruling price of the English and American markets they could not have attained their present position. It is also equally well known that the contract which they are now trying to enforce is only intended to correct certain abuses which have grown out of their own methods of doing business. Pathe Freres have hitherto had the reputation of treating their customers with the greatest courtesy and no doubt will continue to do so.

How the Cinematographer Works.

(Continued from page 300)

"It would have been worth an easy \$25,000 to me had I been able to catch a bunch of moving views of President Roosevelt and Mrs. Roosevelt and their daughter, Miss Ethel, riding their horses through that thunder and wind and rainstorm between Alexandria and Mount Vernon, Monday afternoon last," said a moving-picture man who is here with a crew to take some motion-views of Washington scenes and incidents. "But, of course, it's the kind of stuff that there's no chance for us to be tipped off on that's always the best in the motion picture line. You can imagine what a hit a set of the moving pictures of the President and his family rushing helter-skelter through that storm would make if they could have been taken and put on view throughout the country. You people here in Washington are pretty blasé in the matter of Presidents and other eminent personages, but it's wholly different throughout the rest of the country, and the moving-picture houses would have been able to stand 'em up for six months with a set of those storm views."

"A moving picture man that I know did make an indirect proposition to Mr. Roosevelt some time ago for a set of moving views of him taking the hedges and stone fences on his hunter. The man who made the proposition was aware of the fact that Mr. Roosevelt is very fond of that photograph which portrays him in the act of lifting his hunter over a fence. But the idea for the moving-picture set based on the same thing was turned down by the President, on the ground, I presume, that such a set would seem to make it appear as if he were posing before the country. Yet he actually did pose for that one fence-jumping picture—it wasn't by any means an impromptu snap-shot—and I really can't see the difference between posing for one picture and posing for a bunch of motion pictures, can you?"

"We're going to make a considerable number of motion

sets here in Washington. This is an ideal town for our sort of work, for the folks in Washington are less curious than the people of any other city, for the reason, I suppose, that there is so much to see here that nothing only a little bit out of the common gets any sort of a rise out of them. In most of the other cities our work of making motion views is often seriously interfered with by slammers-in, as we call them.

"Over in Newark, N. J., a few weeks ago, for example, I fixed up a horsewhipping set. The first part of the set was easy enough to get. It was a scene in a restaurant, in which a pretty girl, seated at a little distance away from another table at which a frolicsome man with a homely wife are dining, falls to making goo-goo eyes at the man. The second scene, in which I arranged to have the horsewhipping scene take place, happened outside the restaurant. We'd got police permission to make the views, and I had three men stationed in front of the restaurant to keep the crowd back while the bogus horsewhipping was in progress. When everything was all set and the machine was snapping away at the homely wife laying the lash across the face and shoulders of the flirtatious girl—the lash looked like a rattan, but it was phony, and of course didn't hurt at all—our bother began. First a big yap of a man nudged in and grabbed my homely woman by her lash-wielding arm, bawling that he didn't believe in seeing no woman stinging another woman like that; and that queered our set of films.

"The machine had to be stopped while the big yap was being informed that the thing was only a tableau and that he didn't belong anywhere in the picture. He took the jeers of the crowd sourly, at that, and looked to be in so much of a mind to kick our gear to pieces that I had to get a cop to walk him down the street. When we got all set again and the horsewhipping of the flirtatious girl was once more in progress, a scrawny, hatch-faced woman, who had just joined the outer circle of the crowd and who wasn't next to what was coming off, rushed into the scene with a squawk, grabbed my two acting women by the hair and started in to rough-house them both for their 'indecently in fighting on the street,' as she yelled at them.

"The machine had to be stopped again. The incident that I had framed up didn't call for anything like that. I had it arranged that after the whipping had proceeded for a space the guilty husband of the homely wife was to rush in and attempt to separate the two women, when his wife was to turn on him with the lash, causing him to hot-foot down the street. The girl with the flirtatious eyes was to seize the whip from the other woman's hands and start in to get hunk for the cutting she'd received, the scene ending up that way. But I had to throw a cordon of policemen and employees around the front of the restaurant before we could pull off that end of the set, and by that time the proprietor was out on the sidewalk and storming around, dead sore on account of the notoriety, he said, we were bringing upon his place of business."

"Last Summer, at a place on Lake George, I had fixed up a set representing a drowning child being rescued from the water by a big Newfoundland dog. I arranged to have the little girl fall out of the sternsheets of a skiff into the water and pretend to be struggling around, while the dog, catching sight of her from his place on the shore, sprang in and grabbed her by the top clothes and pulled her ashore, dripping and realistically exhausted. I rehearsed the child and the dog a good many times, so's to get just the right kind of curves to the performance, and when they were letter perfect in their parts I had the

machines planted and gave the word for the snapping to begin. The little girl fell out of the anchored rowboat, all right enough, and the big Newfoundland piped her off from the beach and swam out, when something happened. A young fellow on the shore who didn't know what was coming off, saw the little curly-haired girl fall out of the boat. He ripped off his coat and struck into the water after her at the same time the dog did. He took our bells, which were meant to flag him and sheer him off, as cries of encouragement. He reached the child just about the same time the dog did, and made a grab for her. But the dog wasn't going to stand for any interference in his rescuing work. He regarded himself as the main squeeze in the rescuing line at that particular point along the Lake George shore, and, moreover, he had been so thoroughly rehearsed in his job of picking up the little girl for the moving picture stunt that he meant to carry it through or bust.

"Just as the young fellow reached for the little girl, therefore, the dog, ugly over his job being taken away from him, snapped at the young man. The young fellow made the mistake of trying to fight the big dog in the water. This worked the dog up so much that he forgot all about his stunt when he got a swift poke between the eyes from the young fellow's fist, and he promptly dived and seized the young fellow in a mighty firm tooth-grasp by the slack of his trousers.

"And it wasn't all trousers that the dog got hold of, at that, so that the young man found himself quite some accented when it was all over. The dog was so sore on the young man that he seemed to be doing his best to brown him, and one of my men had to row out in a boat and pry the dog loose from his fine hold by using an oar on him, while the little girl, a clever swimmer, made her way ashore. That slap-in of the young man's spoiled a lot of films for us, and he was the most sheepish-looking summer resorter I ever clapped an eye on when we explained the situation to him.

"In taking motion sets 'everything is in the break' as the saying runs. I mean that there's a lot of luck in it. Last Fall I got a fine set of views of a burning mattress factory in Cincinnati. Our office in Cincinnati happened to be directly across the street from a big mattress factory that caught fire while I was working in our plant, at mid-day. There were scores of girls working on the upper floors of the factory, and while most of them scrambled down the fire escapes many of them were overcome by the smoke and had to be taken down the ladders by the firemen. Well, I got a ripping set of views of that fire right from our office windows.

"I had another piece of luck last year, though I really shouldn't refer to it in that way, for it involved the serious injury of two men. I wanted to get a set of views of a steeplechase at the Sheephead Bay racetrack. In order to have a set of steeplechase views perfectly realistic some of the horses and jockeys should be seen going down at the jumps. I had a machine planted alongside every jump in the field. There were fourteen horses. Seven of the horses went down in the progress of the race, four at the Liverpool and three at the water jump. I felt mighty sorry for the two steeplechase jockeys who got hurt, but the break sure came my way in that race, and I got the finest and most realistic steeplechase set that's ever been made in this or any other country."

(To be continued.)

When writing to advertisers, please mention the Moving Picture World.

Trade Notes

The firm of McPhee & Whitehead, of Jackson, Mich., have leased the old armory building and are installing a five-cent theater on the ground floor and fitting the second floor for a dance hall and skating rink.

A moving picture gallery will be opened for business soon on the southwest corner of East Fifth and Walnut streets, by Messrs. Kelley and Miller, of Kansas City. The work of remodeling the building is going on rapidly.

From Utah we hear that moving picture establishments are becoming so numerous in Chester that the main streets, where they are in operation, are referred to as "the boardwalk."

Hiaiwatha, Kan.—The Rev. J. E. Holly preaches without salary in the Christian Church in Everest, Brown County. The church is without organization and without a member, but he has a good attendance at services. He intends to have revival meetings to organize a congregation. The Rev. Mr. Holley has traveled around the world. He has a fad for pictures and has four moving picture machine outfits at work. He owns a motor car and uses it to make trips to neighboring towns to give picture shows.

The moving picture show in the Clark building, at 10 West Main street, Middletown, N. Y., which was opened several weeks ago, has discontinued business and gone to Scranton, Pa. The reason for closing the place was that there was too much opposition and the town too small to support four attractions of this kind.

James P. Herron has purchased James O'Neil's interest in the moving picture show at Bordentown, N. J. He has also opened a motion picture show at Roebling, giving exhibitions three nights a week.

Torrington.—The trial of James Ryan, charged with selling tickets for a moving picture show, was taken up in the Superior Court of Litchfield before Judge Case. The witnesses for the prosecution were Chief Hull and Policeman Omar L. Demanche. The defense offered no testimony, admitting the contention that Ryan had sold pasteboards for a week.

Samuel Seals, another of the accused, put in an appearance yesterday evening, but Clark and Lawler could not be located. Their cases were continued as was Ryan's. No matter what the decision may be, the cases will be appealed to the Supreme Court for a finding.

The lecture tour of R. G. Knowles will be begun as soon as he finishes his present vaudeville engagements. Mr. Knowles appeared in New York, and is now touring the larger cities of the East.

Upon his return he will open at Carnegie Hall, and, in all probability, move to the Bijou after a fortnight, where he will give a second series of lectures. His theme will be travel, and his talks will be illustrated with moving pictures which were taken by the lecturer himself.

A new moving picture show house has been opened on Main street, in Nanticoke, Pa., by the name of "Wonderland," under the management of the Wonderland Amusement Company, which is a partnership consisting of C. Bourree and J. V. Pensyl, both of that city. It is their purpose to open several other show houses at once in other parts of the State, and all in the very best style, regardless of cost. The one just opened at Nanticoke is one of the finest to be found in Pennsylvania, with tastefully decorated interior and elaborate exterior. The floor is sloping and the outside phonograph is not used. All historic and literary subjects are explained and commented on before rendition by a phonograph inside from records made by themselves. The music and song is rendered by the very best talent to be had. Nothing is left undone to make the show a success. The place was opened on the 14th and every performance has been crowded to the doors. They do not run afternoons. Mr. Bourree is one of Nanticoke's

The Matter of Sunday Shows.

A SENSIBLE VIEW OF AN OPEN QUESTION.

The following open letter to the Rev. R. H. Scott, curate of Christ P. E. Church, has been received by the Brooklyn Times:—
 My Dear Sir:—In regard to your letter to the Brooklyn Times as to the legality of moving pictures, it seems to me there is a question involved which is far more important than that of mere "legality," and which neither you nor the Brooklyn Times has touched upon.

In pushing this reform movement so far as to bar comparatively harmless amusements, are you extending or diminishing your influence for good? Are you giving the impression that you are riding your hobby into territory where another might well fear to tread, or do you think, by depriving the hardworking classes, as well as those handicapped by the lack of qualifications to become good churchmen, of every form of Sunday entertainment, you are making progress toward the building up of your Sunday School and church clubs? Can the boys and girls who attend these exhibitions—many of whom would naturally feel like forlorn little mice in a strange garret among the refined, well-bred children of your parish—be in any way benefited by being prevented from seeing moving pictures, which are said to be beautiful and instructive as well as mirth-provoking? Is it not possible for them to drift into much worse places if this avenue of recreation is closed to them?

If, after weary week days and even nights of toil, there are people who crave recreation such as the churches do not afford, are you really helping them by insisting that every pleasure indulged in outside of those permitted by the church is sinful? To the average thinker, there may be very little difference between a moving picture "show" and a beauty show of fashionable gowns in the Sunday parades after church services. I have attended services at your church on Sunday, and during the Lenten season I have frequently gone there twice daily; so you see I am not one of the "irreclaimables." The thing that has most impressed me about your church is its gloom, and I have wondered if it is not a reflection of the pessimistic tendencies of its leaders. I should love to see more windows there that would let in the sunshine; and I should prevent, if possible, the turning down of the lights after the singing of the hymns.

It seems to me that Christ Church needs more "light," and if it ever comes, there may no longer be the necessity of invoking the aid of the police force, for sunshine and cheerfulness are powerful magnets in attracting the crowds.

If Christ were to appear among us in Brooklyn would he, I wonder, start a crusade against theater managers, as wrong as they may be, or would he try to win them, one and all, by the infinite love and charity of his personality?

Very truly yours,

MARY AMELIA RAYMOND.

112 Keap street, Brooklyn.

Supreme Court Justice Kelly has placed a judicial definition upon what is a "public show," within the inhibition of the law concerning Sunday observance, at least so far as the kind of show given with moving pictures as an aid to business on the first day of the week. The decision was given on the petition of John Econopoulis, the recent "King of the Mardi Gras," for an order restraining the police from interfering with his moving picture show in his candy store at 837 Broadway. Justice Kelly won't stop the police, and he tells why he considers Econopoulis's show prohibited. He is not making the law, he says, and if the law is wrong the way to do is to have it repealed.

In his memorandum Justice Kelly says: "The show is certainly not a part of the confectionery business, which is made lawful by Section 267 of the Penal Code. It cannot be denied that it is a show, and it is not a public show. All public shows are prohibited on Sunday by Section 245 of the Penal Code. It is not for the court to enact statutes or to repeal them. Nor is it any reason for enjoining the police that other violations of the law are allowed. This prohibition of public shows on Sundays has been a part of the law of the State for many years. If the law is wrong, about which there may be some diversity of opinion, it should be repealed. As long as it remains on the statute books, I will not enjoin the police from enforcing it. I do not think that the charging of an admission fee or the failure to charge a fee changes the situation; but, if it has any bearing, the defendant shows that the police collect admission by an extra charge on soda water and the like, sold to people who are permitted to view the exhibition and listen to the music. Motion denied."

Theatrical managers who have been giving moving picture shows Sunday nights say they will continue with that sort of exhibition. Supreme Court Justice Kelly, in denying the application of John Econopoulis for an injunction restraining the police from interfering with his moving picture shows, given on Sunday at his confectionery store, at 837 Broadway, stated that the law prohibited all public shows on Sunday, whether admission fees were charged or not.

The theater managers expect the police will make some arrests, but they are confident the shows will go on and will not stop until the specified time.

However, all the theaters are waiting with anxiety the decision of the Appellate Division of the Supreme Court, which it is expected will be final as far as the theaters are concerned. This decision will be rendered some day this week.

One of the local managers appeared to be irritated over the fight that is being made to have the theaters closed on Sunday and declared that it was unjust. He also averred that it was the result of the actions of one man who was trying to dictate to a million or more what they should do and where they should go on Sunday.

Manager Williams, of Blaney's Theater, was one of several who does not consider the decision of Judge Kelly final. Furthermore he feels that his house is exempt from that particular law governing Sunday shows.

"All the receipts taken in at the box office on Sunday," he said, "are put in a benefit fund."

Manager Woods, of the Columbia, when told of Judge Kelly's decision, replied that exhibitions would be given both in the afternoon and night.

A mass meeting for the suppression of Sunday moving pictures and vaudeville shows in Brooklyn followed the service in St. John's Methodist Episcopal Church, at Bedford avenue and Williams street, Williamsburg. Prominent clergymen from all over the borough were present, among them Dr. Mills, of Plymouth Church, and Canon William Sheafe Chase, the pastor of Christ Episcopal Church, who has been fighting Sunday theatrical performances for more than two years. He has been instrumental in obtaining the arrest of many theater managers and others, and caused the closing of the Court of Sessions in the morning.

The Rev. Newell Woolsey Wells, pastor of the South Third Street Presbyterian Church, presided. Canon Chase in his address spoke of Deputy Police Commissioner O'Keefe having compelled the Sunday theaters to omit costumes, dancing, acrobatic and circus acts and to give what was called a Sunday concert.

"This year," Canon Chase said, "he has recently ordered moving picture shows to be closed on Sunday, although quite a number of them which are not covered by injunction have continued each Sunday since he has ordered them stopped. The Sunday vaudeilles at the theaters have also defied the law. Last Sunday night the performance at the Broadway Theater was an outrage. The girls appeared in bed on the stage and afterward got out of bed in their pajamas and played antics on the stage. I have three times asked Mr. O'Keefe to order the officers who were present to make complaints before a City Magistrate. But I have had no reply from him as yet. When a Police Commissioner does not do his duty we must not always blame him but try to find what it is which is hindering him."

"It may be some influence which needs to be exposed. This meeting will help honest police officials to do their sworn duty. There are some clean shows on Sunday, but they are merely an entering wedge for all sorts of other immoral and indecent shows. The open saloon is not so dangerous to our young people, for its evils are understood, as is the apparently clean and innocent Sunday show which drives out of their minds all the holy thoughts which have sanctified the day and made it a day different from all other days and a blessing to the whole community."

Resolutions were adopted condemning Sunday performances and calling upon the municipal authorities to enforce the law.

Extra guards were placed in the chapel of the Western Penitentiary, Pittsburg, because of the trouble that amounted almost to a riot at last Sunday's services.

More than a month ago permission was given for the exhibition of some so-called religious pictures in a moving picture machine in the chapel. The operator got hold of the wrong films and sent the convicts to some pictures of bathing young girls. Inspector Reed had the machine hustled out. On Sunday, when Mr. Reed and Chaplain Milligan instructed a guard to strike up "Throw Out the Lifeline," the convicts broke into catcalls and whistles, effectually stopping the singing. The chapel exercises were brought to an abrupt close, and it is understood that the leaders will not be permitted in the chapel for another six months.

The Situation in Philadelphia.

Back of the outcry in Philadelphia, Pa., against the nerve-racking din and tawdry display of the Market street five-cent shows is a battle between powerful interests. On the side of the cheap showmen are a combination of realty brokers and speculators. By means of leases at fabulous prices which they have been able to conclude with the cheap showmen, they have boosted Market street realty values thousands of dollars at a jump, netting large profits on each transaction.

Arrayed against the cheap shows as being detrimental to the thoroughfare are the merchants who have made Market street the greatest retail street in the city. There are two classes of these, those who rent their business buildings and those who own them. Those who rent their buildings are confronted with the alternative of paying ruinous rentals when their present leases expire or being forced to move to other locations.

OWNER ALSO HOSTILE TO SHOWS.

The merchant who owns his own building and has no other Market street property is also opposed to the abnormal values placed on adjoining properties because it means that his own property will be assessed at a higher rate and he will therefore have to contribute to the condition which is making the speculator rich.

All the merchants are also affected by the changed character of Market street because of the invasion of the cheap shows. For fifteen years Market street has been developing from a wholesale street to the leading retail thoroughfare of the city. With its car lines reaching to all parts of the city, and ample space between curbs to accommodate traffic, it is a natural highway for the shopping crowds. Gradually the wholesale houses have withdrawn to less attractive but just as conveniently located streets. Eighth street, which was once one of the great shopping streets of the city, has become secondary to Market street. Nickel shows threaten to check this progress. Market street merchants are a unit in opposition to them.

The real estate speculators responsible for the crop of cheap show places have reaped a harvest. One illustration of big money made by means of the cheap show lever under real estate values is in connection with the property at 926 Market street.

HOW REALTY HAS ADVANCED.

Before the invasion of the five-cent shows that property was offered for sale at \$25,000. That is a cheap show price, came along and signed a lease for ten years at \$18,000 the first year, and \$20,000 thereafter. The rental previous to that time had been \$11,000 a year. Within a few weeks the broker was able to sell the property for \$270,000.

In a similar manner Harry Davis, one of the cheap show proprietors, made \$355,000 within a few weeks on the property at the southeast corner of Eighth and Market streets. The store and basement had been bringing \$6,000 a year rental. Davis bought the building for one of his Bijou Dreams. Then executing a lease to himself of the store and basement for \$15,000 a year, he sold the property at a profit of \$355,000.

A Philadelphia correspondent, under date 19th, sends the following:

Former District Attorney John C. Bell, retained as counsel for the Market Street Business Men's Protective Association, declared yesterday that he would exhaust every means to put a stop to the melee of music from the nickel shows that are making Market street the noisy neighborhood.

While most of the nickel show men have indicated their willingness to do anything, that is a reasonable price, a particular purveyor who insists upon keeping up the musical racket. In fact, he has lately increased the musical forces with which the ears of passersby are daily assailed. This place, Mr. Bell said, would be made the target of any test case that is brought.

"As yet, I have not advised the business men what steps they should take," said Mr. Bell, "but on Monday we will have everything in shape and will know just what should be done."

Mr. Bell said that he had several remedies in his mind already, and he spoke of the restrictions that might be placed upon all the showmen with regards to fire precautions and exits.

There is a strong probability that the Philadelphia Theatrical Managers' Association may assist the business men in the fight. Frank Howe, Jr., vice-president of the association, said yesterday afternoon that he knew of no reason why the nickel showmen should be exempt from fire restrictions placed upon the theatres in town. They should have the same kind of exits and alleyways on each side of the building, he declared.

Out of the invasion of Market street by a noisy lot of cheap shows has come an organization of merchants that should exert a great influence in the future. It is to be incorporated and its object is to advance the interests of business men and to make war on everything that cheapens the great thoroughfare.

The immediate concern of the new association is the nickel show that is attempting to convert the street into a sort of Midway. The shows have brought the opposition on themselves by their methods. Had they been contented to keep a little quiet they might have escaped the anger of the merchants, but their horns and their so-called orchestras have filled the air with howls and shrieks. They have, in fact, become positive nuisances.

Director Clay is after them with an ordinance which will make them subservient to control so far as fire inspection goes. But that does not go far enough. The noise must be abated and most certainly there is some way to reach the desirable end. A nuisance is a nuisance, no matter in what form it comes, and a nuisance can be abated.

THE COLONIAL LADIES' MATINEE.

Say, girls, I was in the bunch at the Scenic, and—well, I never laughed so in all my life. Why, listen! I thought my bare hair was coming down any minute.

Of course, I'm not one of the "ladies of the Colonial Club," who the *Record* said were to own the theater for the afternoon, but I told George Rogers I was his long-lost daughter, and he was too polite to deny me a ticket. I nabbed him as he rode up in Dr. Stoddard's auto, sitting in that cute little back seat and looking as if he'd just jumped out of a band box, tall hat, cane, light gloves and all!

Well, as I had never been to the Scenic before; and saw what cosy, cheerful little theater those Rhode Island men have made out of it—I was just surprised; and the show was even cleaner and brighter than the house itself. How on earth they ever give such a show for ten cents and have enough left to stay in town over night, I can't see; but I suppose that's their business.

You just ought to have had a look at that audience—Men's prettiest and finest were there; and Solomon was not arrayed like these. Why, goodness, girls, it looked like opening day at a swagger New York milliner's and tailor's.

It was all but an Adamless Eden, for we "gentle sex" just pretty near let it all to ourselves. It was Gen. George Rogers, who sat right down in the front row—evidently accustomed to "balheaded row"—and tried his prettiest to maintain the reputation of the "lords of creation." He didn't try to have it over that bunch, however, or there would have been something doing quick.

But listen! You just ought to have seen the "It" of the Colonial Club when Grace Mantell, arrayed in a magnificent hand-painted silk gown that makes my eyes water, sang "Would You Be My Honey," right at him. Well, he blushed like a cat nation, twisted his mustache and tried to look as innocent as he is; but get whizz! with 500 women's eyes on him from every side, and handsome Miss Mantell smiling her sweetest at him from the stage, what could you expect?

Well, I just thought he wished he was riding in the lion's cage and even envied Daniel his job in the den of lions, and when Miss Mantell by gestures invited him to the stage—well, you ought to have heard 'em screech!

George Rogers never takes a back seat, they say; but I bet you a pound of Huyler's the next time he chaperons the Colonial Club women he'll consider it better to be on the outside looking in. Really, it was almost as good as the show on the stage. And by the way, you never saw such beautiful big motion pictures as they show at the Scenic. None of your dim, blurry pictures that dance all over the scenery, but so bright, clear and steady that you could look at them all afternoon and not tire your eyes.

That man Jones makes the funniest stage coon I ever saw. Somehow, every move he makes provokes a laugh, his face, expression is a marvel; and that's all! Well, girls, he got more fun out of that hat than many comedians get out of a whole play. And his partner, Douthitt, has a serious, straightforward way of making you laugh that is quite as notable as Jones' style is irresistible.

But listen! I nearly fell over the pew—sounds funny in a theater, doesn't it?—when Bates, of the Dutch comedy team, did his "spinch dance." Some of the girls first put their handkerchiefs up to their eyes; but I noted that they all peeked out on one side; and then they broke into a wild roar of laughter. Well, you just never saw anything quite so funny in all your life, and after they realized what the costume was and saw the dance, how sheepish the handkerchief girls looked at their hands.

in playing prude. And the Fire Department scene at the end of the sketch was just about as funny. Ernest kept us fairly howling with his Dutch dialect. Did you ever see meat run through a sausage machine? Well, that's what he does to the English language.

Well, listen! I heard some of the girls who had been to the Scenic rave over George Graham; but the only thing you can't blame them for, though, when I heard him sing "Dreaming" and "Pal of Mine," for honest truth, I never heard such a sweet, sympathetic tenor voice; and he is as far ahead of any singer ever heard in Meriden as the Scenic show is of any other ever given here. He wears eye glasses, too; and you know, I think glasses do make any good-looking young fellow a awful swagger.

The stout man with the specs, who plays the piano—they say he's the best man in his line the Keith theaters ever had—provides one of the most enjoyable parts of the show, too. He doesn't just sit there and try to smash the instrument; but every note seems to have a meaning, his selections are always peculiarly appropriate to the pictures; and really, his playing is a treat in itself.

They have a matinee every afternoon, and change the pictures and songs every Monday and Thursday, and say, girls, I'm going again on Saturday, and you can get the down as coming at the Scenic two afternoons every week hereafter. The swell girls in town are getting the Scenic fad; and you bet I'm in the swim.

I've seen lots of shows at Keith's in New York, and at Poli's that couldn't touch the Scenic for real fun and enjoyment—and all so clear and refined, too; and I don't mind telling you—on the quiet, mind you—that George Graham can count me among his admirers.—Mildred Irving in *Meriden* (Ct.) *Record*.

WHY THE "NICKELS" ARE POPULAR.

A *Mirror* man, who dreads a crowd as does a lost puppy, braved one, not realizing the magnitude of it, and went to the Nickel Theater.

He soon wished, however, that he had stayed outside, for despite the kindly proffered services of Patrolman James Hampton, who looks after things and men and women and children there, he found himself in a crowd the like of which he has not seen in a theater for a long, long time.

All of this is leading up to the psychological question as to what it is that accounts for the craze. The theater was packed to the doors from pit to upper gallery and hundreds were standing, and it was only after some one had gone out, that with a loud bang the officers, a sort of "bang" which he has not seen in a theater for a long, long time.

What is it? It was only a short time ago, within two years, that the public having seen a good show that closed with pictures would leave when the show was over and not wait for the pictures. Now the pictures have driven the shows out, roller skating out, burlesque out, and about everything else in the amusement world.

One answer might be that the pictures amuse. They surely do. Another is that they picture some of the true characteristics of men and women in such a far speedier way that they do not tire as one watches. Another is that they often instruct. They do this, but a tired working person is not looking for instruction, he is looking for rest, and it seems that herein lies the solution.

The other day a *Mirror* reporter had reached the corner of Hanover and Elm streets, when two matronly women rushed at each other and embraced as effusively as an armful of bundles would permit. They had been shopping and were evidently tired, though smiling.

"Let's go up to the Nickel and see the show," said one.

"What is it?" said the other.

"Moving pictures. Come on. It's only a nickel."

"But I have to get home and get John's supper."

"Come ahead and get rested. You will get him all the better snapper after resting there half an hour," and off they trotted.

Without a doubt John did get a better supper and the woman who prepared it did so with more comfort than if she had not taken that half hour's relaxation.

And if one studies it, there is a good deal in this. This is not a press notice for the Nickel, but it is just an attempt to offer an explanation for the craze. Think of theaters all over the country that were charging anything from twenty-five cents for a seat to a dollar and a half being given over to a five-cent business and making all kinds of money, and then offer a better explanation if you can.

To this *Mirror* man's mind these entertainments are like a good strong cup of tea, and a bit of gossip with an entertaining neighbor who has called is to a woman, or a chat with some good fellow over a cocktail to a man—they rest, that's all.

—Manchester, N. H., *Mirror*.

Correspondence.

Wellsboro, Pa., October 15, 1907.

Editor MOVING PICTURE WORLD:

Dear Sir—As a subscriber to the MOVING PICTURE WORLD, you please give me what information you can regarding the so-called Passion Play films? If I understand the thing correctly, no films were made at Ober-Ammergau, and that the so-called Passion Play films are posed by actors properly costumed, and the scenes enacted as nearly as possible to correspond with the scenes of the production at Ober-Ammergau. If you can do so, please advise what maker or makers put out the above films and which is the best.

Very truly yours,

A. B. DEANE.

[You are quite correct in your surmise. The only films of the Ober-Ammergau are in possession of W. T. Stead, of The Review of Reviews, of London, England, for whom they were taken. We have no knowledge of any being on the market, but the Warner Trading Company produce the Horitz Passion Play, a complete reproduction of the Life and Passion of Christ, as enacted annually since 1816 by the peasants of the little mountain town of Horitz, Bohemia, after the version of Paul Groll-hesl, and under the direction of Ludwig Deutsch. This is entirely different from the Ober-Ammergau production. Fath Freres make the Passion Play films so largely used here, but do not claim it is the Ober-Ammergau production.—Ed.]

Austin, Minn., September 16, 1907.

MARRIED.—The marriage of Miss Ruth Zeno to W. J. Mahnke, of Austin, took place in Mankato, Minn., Monday, September 9.

Miss Zeno is well known as an accomplished singer and worked for W. J. Mahnke last season when he had the management of the Majestic Theater at Mankato, Minn. The groom, W. J. Mahnke, now is the proprietor and manager of the Gem Family Theater, at Austin, Minn. He is well known in the moving picture business, he being an expert operator and having worked in some of the largest Eastern houses. His home is Cleveland, Ohio, where he has many friends, but he will be in the city, as he is still in the business and meeting with big success in the West.

Philadelphia, October 19, 1907.

Editor MOVING PICTURE WORLD:

Gentlemen.—I note your remarks in the current issue of the MOVING PICTURE WORLD relative to second-hand film. You advise that all film renters, although they do not advertise such, have considerable in stock which is unfit for rental purposes.

While I have not used the columns of the MOVING PICTURE WORLD to advertise second-hand goods, I merely take this moment of advice that I have upwards of 150 reels that I offer singly for \$45.00 each, six at \$35.00 each, and twelve reels for \$350.00. You can easily calculate that these are offered at a very much less than 5c. or 4c. per foot.

Yours very truly,

L. M. SWAAB.

Editors MOVING PICTURE WORLD:

Macon, Ga., October 7, 1907.

As I have not seen any special mention in your splendid paper regarding the moving picture business in this part of the sunny Southland, I would like to inform your many readers that the South is actively waking up to the many benefits to be derived from the popular-priced moving picture show. Macon has three shows, all doing very nice business: The Theatatorium, owned and managed by H. D. Pacey; The Elite, owned and operated by J. W. Little and Louis Rebb; The Pictorium, operated by The King's Daughters. All three of these have illustrated songs, the Theatatorium and Elite showing dissolving views. The Theatatorium is the oldest show in town, having been in successful operation over one year in the same building, and has just closed a five-years' lease on the premises. Mr. Pacey is an old hand at the business and orders the best and not the cheapest service, and his shows are therefore always popular. If any of the readers of the WORLD desire to know anything further in this line from this city, I will gladly inform them if I can, either through the columns of the WORLD or by mail.

C. C. TURNER.

Film Review.

THE LOVERS' CHARM.

A gypsy woman with a basket of wares endeavors to persuade the young lady of the house to make a purchase, but failing to do so, offers a charm stone that possesses the power, on being rubbed, of bringing into effect any wish of the owner. The gypsy gives evidence of this by rubbing the stone and instantly bringing from space a little girl who appears at her side. The young lady immediately covets the wondrous pebble and a bargain struck, she becomes its owner and is seen to at once test its powers by bringing to her side her lover. Decorating him with a "buttonhole" plucked in the grounds of the mansion, she is embraced in an affectionate manner, but is no sooner released from her lover's arms than she causes the "buttonhole" to change into a large rhubarb leaf, which the lover flings to the ground in a fit of disgust, the leaf vanishing amidst a volume of smoke. She continues to practice upon the pebble with astonishing results, and from changing her lover into a black man, and converting him into a master magician with broom for a wand, she finally effects the disappearance of both her swain and herself amidst a cloud of smoke which completely envelops them.—*Williams, Brown & Earle.*

THE GOLD BRICK.

By way of variety from their recent historical successes, "The Kalem Company" produce this week a lively comedy entitled "The Gold Brick." This will be followed by a short skit, "It Was Mother-in-Law." "The Gold Brick" opens up with Bleeckerstein, a crafty Jew, offering a gold brick to his family and selling them to prepare for a sojourn in the country at the expense of some gullible farmer. Arriving in the country the family are seen approaching a farm-house on which is displayed the sign, "Boards Taken." And here they make terms, and the succeeding scenes show that they were "taken in" in more ways than one. They decide to jump their board bill, and Bleeckerstein trades his gold brick for a horse and also procures a rickety wagon. The next scene shows them hastily removing their baggage through a back window, and loading it on the wagon and making a hasty retreat, as they think, unseen. The farmer and his wife have been onto their game, however, and he sends his boy for the village constable; then follows a chase, in which Bleeckerstein's wagon breaks down and his effects are all scattered over the road, as a yokel passes with a wheelbarrow. Pressing into this service they still attempt to escape, but the constable grabs his man after many attempts and the farmer rushes up and presents his board bill, and the would-be swindler is arrested in spite of his protests that he himself had been swindled.

THE VAGABOND.

Here we have a story absolutely true to life; a picture that has struck the homes and hearts of many.

Imagine a family broken up by the persuasion of a wealthy man by the mother of the household. Riches finally conquer, a father is left childless; he goes on the downward path and in course of time loses his position, gets the best of home for non-payment of rent and finally becomes a thief, robbing the safe of

his former employer. He is caught in the act and serves fifteen years in the penitentiary for his crime; he is liberated with nothing but a vagabond. He tries to find work, fails; he begs with no success; the want of food becomes predominant; he turns again to robbery, but this time he is led on by fate, for behold he has entered the home of his own daughter; recognition follows from a worn-out photo of his child that he has carried through all his sorrow. A happy ending to a true story, *Essanay.*

BELLE OF BALD-HEAD ROW.

Scene opens with a grand stand, race track. A man in front row, with little or nothing holding a pair of field glasses. Right in back of bald head is a finely dressed woman, who is marking down the score of races on his bald head. Head is bent down and printing reads: "60 to 1 on Slow Poke." The horses make one lap on track. Just as horses are reaching wire along comes lemonade peddler, who spills a glass or two of lemonade on the bald head of the main figure. He is too interested to pay much attention to it until horses pass wire, when he takes out his clean handkerchief and mops off his head, which turns the handkerchief coal black. This gets him occupied and he begins to show expressions of wonderment. The programme boys now come along and he buys one of them for the lady in the rear, who accepts—with smiles, which, of course, has the effect on the bald head. He now changes seats with a small boy, who sits next to nicely dressed lady, for 25 cents.

The boy tries to get past bald head, but into lady's lap and at the same time rubbing cracker-jack on the bald head. At this point the peanut boy throws a bag of peanuts from behind all over his head, making it worse. At this point the bald becomes embarrassed and starts to get out of the grand stand, with the old bald head close behind, falling all over everybody in his haste to catch up with lady. He falls down stairs, but picking himself up starts after lady, who has in the meantime asked a couple of young fellows to see that bald headed man is given a bum steer. When he arrives young fellows point in another direction. His hat is in his hand and the two young fellows thump him on the bald spot with a bladder. He shakes his fist at them, but still continues to pursue the lady. She is dodging all over the ground and doing her best to keep away from him. As he is dodging about, he is pushed head first into a watering trough and pulled out by some men standing in the crowd. In the mixup his hat is seen being tramped on by the race horses, having been thrown there by some boys who found it while he was in the watering trough. Lady is seen in the foreground watching the ponies, when Slow Poke comes under the wire a winner, a 60 to 1 shot. And she then wants to find the bald headed man to thank him for putting her next to the bet. Just at this time she is walking towards the bookmaker to cash in her bet and she finds Mr. Bald Head there also, ready to cash in his bet, 60 to 1 shot. After they both receive their money they walk some distance away from the track, and he calls out to her, wishing to take the nicely dressed lady to accompany him, when a flashily dressed, gamblers dressed fellow steps up and gets into the auto by her side. The chauffeur puts her in, laves her face, and she becomes a wilder, standing nearby. Every man, woman and child now gives him the merry

ha, ha. An old wagon is now seen coming down the street and he gets on, as do also a lot of boys, who are chewing gum. Each boy donates a cud of gum, sticking it on the old fellow's head, which soon becomes to look like real hair. The boys, not yet satisfied, stick a lot of small sprigs which leaves on them. This changes his appearance to some degree, and getting tired of his tormentors he now tries to extricate himself from the wagon, when one of the boys in the crowd nails his coat tails on the side of the wagon, ripping his coat considerably. He finally, however, manages to walk up the street, everybody rubbing and laughing, he goes into a hotel; and the simple word seen on the screen, which reads in large type, STUNG.—*Goodfellow.*

A SAILOR'S LASS.

"A Sailor's Lass" tells of a young lady who is equally attractive to two suitors. She prefers one, and the other, after a struggle with his rival, goes off running on his vengeance. While the young lady is paddling with her little sister, he comes up and attempts to carry her off, but the girl flies to her father, who engages in a struggle with the villain and is last killed. The lover and his companions set off after the murderer on a lengthy pursuit, which leads over the walls and along the front and finally into the sea, ends in the capture of the villain.—*Williams, Brown & Earle.*

TRUE TO LIFE.

First scene shows happy home; father, mother, boy and girl are now seen bidding father fond good-bye at depot. Screen reads: "Father Gone to Europe to Settlement."—*Goodfellow.*

Next scene shows where wife and child return to find father. Scene first shows arrival of father after a terrible wreck of train, being carried to ambulance, arrival to hospital, also removal to insane asylum.

Screen now reads: "Five Years Later." Home of wife is now seen, but not the elegant home of five years ago, only consisting of one room. Girl and boy now dressed are seen going to bed with only crust of bread, and after finishing same both kneel down and pray for papa's return as so does mother.

Next scene shows early morning; they are ready to fight life's battle. Mother seen going to door to get washing; the girl is seen to go to flower bed and get flowers and is seen selling them in front of her. Boy is seen selling papers; both are seen going home with daily earnings and living in mother's lap. Wife is seen petting and kissing children and points to picture on wall, telling them that is the father, and all kneel in prayer for father's return.

Scene now changes to asylum; father seen getting discharge from doctor. So shows where father boards a vessel for United States. Boy leaving. Scene changes to wife, who has fallen sick, and girl doing all for mother. Girl is in house with mother while boy goes to doctor. He arrives with nurse. Children are seen going out; girl to bake shop to get a bob to go out to a wash day. Boy returns from errands, and both start on duties.

Next scene shows where father arrived at depot, and as he gets into auto small boy is seen to be run over by wagon of milk. Scene reads: "One Week Later." Boy and girl are seen at same hotel

The Editor's Table.

ing flowers and papers. Father arrives at entrance of hotel; girl sells him flower and offers to put it on his coat. He calls for paper and all rest of boys run for sale, so does little boy on crutches, who is knocked down in struggle. Man sees it and helps boy up and gives him \$1.00 for paper.

Boy and girl are now seen going home, giving sick mother money and point to picture on wall, telling her that he looks like the man that gave them the money.

This brings life to the stricken mother, and life and hopes blaze to the limit.

She gets up and takes children by hands, and all three start for hotel to find man that gave them the money. Scene shows family waiting in the hotel entrance.

Several men come out, but children shake their heads; No. They are now seen going back home, down-hearted, girl with flowers and boy with papers.

On the way they stop at church and make few sales. Picture now changes to the home and wife; landlord serving notice to either vacate or make payment. Wife is seen weeping and watching for children.

Picture again changes to church, shows people coming out. Man calls boy and girl to him; looks at them twice, thrice, and asks their names. All three get into auto and start for home, and as they near the place father, boy and girl are now seen to draw up to door. Mother is seen inside weeping; the meeting is very pathetic.

Father kisses wife and children; takes them away in auto.

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All are now seen dressed as five years before; happy, servants and luxuries.

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We have received from the author, David P. Abbott, a copy of "Behind the Scenes with the Mediums," which appears at a very opportune moment. Many of our subscribers write asking us to give them suggestions that will be helpful to them in retaining old, and interesting new patrons, and from this book many tricks can be learned that will well help to fill out a night's entertainment.

The other night we paid a visit to a materialization seance by the Rev. (?) De Witt Hough, of Thirty-ninth street, New York, and saw some beautiful spirits (?) materialize to the number of fifteen, which held seventeen dollars' worth of audience spellbound for an hour and a half. There was not a trick in the whole evening that we could not reproduce, and "Behind the Scenes" tells how it is done by simple, lucid instructions. In addition to this, slate writing, sealed letter reading, table rapping, cabinet, rope binding, etc., are fully explained. In the twelve chapters, comprising Half Hours, Mr. Abbott gives a collection of the most valuable secrets of mediumistic work in existence, such as have never before been published in book form, but have been purchasable at enormous prices from mediums, and then only under solemn seal. Four chapters are devoted to the reading of sealed writings, and the dealer of secrets for the use of mediums must be in a frenzy of rage at the disclosure of such information, and one prominent spiritualist says he would like to wring Abbott's neck for taking his living away, and he hopes the book won't get into the hands of his clientele. Fourteen chapters are devoted to slate-writing and billet tests.

Many of the slate tricks are worth at least ten dollars each, and the book, in its exposure of slate-writing and billet work of certain Chicago mediums of the present day, is of great value. It is impossible to enumerate here all the valuable secrets this work contains.

Four chapters on "Some Modern Sorcery" are invaluable to the inquiring mind, the exposé of shams and the entertainer. They teach how the tricks of Maskelyne, and Cook, and later Maskelyne, Jr., and Devant, of the Egyptian Hall, London, perform some of their mystifying and hair-raising legendaries. Also how the almost immortal Kellar performs his seeming impossible (except he be assisted by unseen forces) marvelous deceptions.

That the readers may understand how the secrets herein revealed have been treasured and guarded from the public heretofore, and of the value placed on them by performers, we will state that the value of the secrets contained in this volume estimated at the prices charged for them by dealers, would run into hundreds of dollars. Not a few of the secrets have sold at twenty-five dollars each, while a number of them have never even been offered for sale. The little chapter on "Vest Turning" contains a secret that is being sold to-day for two dollars and fifty cents, while the secret contained in the chapter, "Performances of the Annie Eva Fay Type," was sold to a medium of Mr. Abbott's acquaintance for two hundred and fifty dollars.

The book can be obtained from The Open Court Publishing Co., Chicago, or our publishers.

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NEW YORK CITY, Room 1212, 116 Nassau Street.

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Because it is a business principle with us never to handle cheap pictures. Our goods are always the **DEPENDABLE SORT.**

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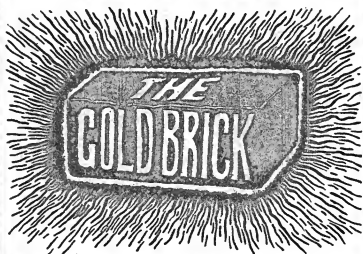
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